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AND SINGING-CLASS CIRCULAR

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ROYAL COLLEGE OF MUSIC

Prince Consort Rd., South Kensington, London, S.W.7

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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OF THE

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ROYAL ACADEMY OF MUSIC

ROYAL COLLEGE OF MUSIC

ROYAL MANCHESTER COLLEGE OF MUSIC

ROYAL SCOTTISH ACADEMY OF MUSIC

In the JUNE-JULY PRACTICAL EXAMINATIONS candidates may only play music prescribed in the 1952 syllabus.

The periods of these PRACTICAL EXAMINATIONS are as follows:

26 May to 7 June in Ireland.

2 June to 28 June in Scotland.

16 June to 12 July in England and Wales.

THE WRITTEN EXAMINATION is on Wednesday, 18 June (5 p.m.).

ENTRY FORMS and SYLLABUSES may be obtained on application, preferably by post card from:

THE SECRETARY,

14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam, Westcent, London.

COLLEGE OF ST. NICOLAS

Warden: G. H. KNIGHT, M.A., Mus.B., A.D.C.M.

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Country Choirmasters, July 7th-12th.

Town Choirmasters, July 21st-28th.

Summer School, August 4th-11th.

Full list from

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PROSPECTUSES, SYLLABUSES and information from

L. GURNEY PARROTT, Hon. F.R.A.M., Secretary.

THE ROYAL COLLEGE OF ORGANISTS

KENSINGTON GORE, LONDON, S.W.7

President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

THE ANNUAL GENERAL MEETING will be held on Saturday, July 19th, at 2 p.m., in the Examination Hall (third floor) of the College. Members only will be admitted.

THE DISTRIBUTION OF DIPLOMAS will take place on Saturday, July 19th, at 3 p.m., in the Organ Hall. The President will give an address and Dr. S. S. Campbell, F.R.C.O. (CHM), organist of Ely Cathedral, will play some of the pieces selected for the January 1953 examinations. Admission free; no tickets required.

DIPLOMA EXAMINATIONS (Associateship and Fellowship), LONDON, JULY 1952, AND LONDON AND GLASGOW, JANUARY 1953. The Syllabus may be obtained on application to the College.

J. A. SOWERBUTTS, Hon. Secretary.

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(Founded 1913)

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The Prospectus may be obtained post free from
The Secretary.

THE AUTUMN TERM BEGINS ON SEPTEMBER 15th

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REGISTRAR: ERIC WILSON, M.A., M.Ed., D.MUS.

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Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15.

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Examination Syllabus and Teaching Prospectus from

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The Session consists of Autumn Term (September 17th to December 15th, 1951), Winter Term (January 16th to April 8th, 1952) and Summer Term (April 21st to July 12th, 1952).

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Wednesday, 2nd July

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

JUNE 1952

CONTENTS

	Page		Page
The Jubilee of the Music Masters' Association. By George Dyson	251	Church and Organ Music—cont.	
Anthem Competition	253	Miscellaneous	269
Hugo Wolf. By Mosco Carner	254	Recitals	270
The Carl Rosa Opera Company Today. By Richard RePass	256	Music in Public Schools	271
The Musical Symbolism of Wagner's Music Dramas. By Deryck Cooke	258	Westwood House	272
The Musician's Bookshelf	262	London Concerts	274
Round about Radio. By W. R. Anderson	265	Music in the Provinces	276
Gramophone Notes. By W. McNaught	267	Notes and News	276
Church and Organ Music:		The Amateurs' Exchange	278
Royal College of Organists	268	Obituary	279
Organ Recital Notes	268		

MUSIC

'Harvest blessings richly showered.' Anthem by Benjamin J. Maslen.

The Jubilee of the M.M.A.

By GEORGE DYSON

THIS year is the Jubilee of the Music Masters' Association, a representative body of musical school masters which began as an informal group fifty years ago and now, with the parallel list of music mistresses, forms that wing of the Incorporated Society of Musicians which covers the whole profession of music in schools. The remarkable expansion and progress of music in education in our century has been largely due to the work and influence of that small group of men who were first in the field.

But behind their pioneer work lies the deeper question as to how and why music ever entered our educational system in so unique a fashion. For it is only in some of the English-speaking nations that school music is so flourishing, and it is only in England itself that its roots are to be found. Nowhere else in the world is music so integral a part of a national education system.

The recorded story of English school music goes back at least as far as 1394, when Winchester College was founded, with its seventy scholars and sixteen quirksters. These sixteen singing-boys were a portent of which the founder, William of Wykeham, can have had no clear foreknowledge. His intentions were strictly vocational, as strictly vocational as a modern college of craftsmanship. He wanted more young priests, and Winchester was his preparatory school for New College, Oxford, and the priesthood. Priests must know the Church's Liturgy, and the Liturgy demanded music. So at Winchester, as at New College, there had to be a musical establishment adequate for the Chapel services. The Chapel was the centre, the foundation, the whole essential purpose of the institution, and the singing-boys were as much a part of it as the scholars.

There were monastic schools before Winchester. Westminster Abbey and Westminster School is a survival of that connection. But Winchester as a separate and specific religious and educational foundation, like the college at Eton which followed the same pattern some years later, was unique in its musical implications, and these implications have never ceased, during six centuries, to influence

our attitude to music in schools. The monasteries were dissolved, and their schools with them. Winchester and Eton were spared by the fortunate chance that the one was attached to Oxford and the other to Cambridge. They shared the immunity of those Universities. The grammar schools, which replaced the earlier monastic schools, had no specially musical bias, and we were left, after the Reformation, with the Cathedral choirs, the collegiate chapels of Oxford and Cambridge, and the two collegiate schools outside.

Nor could even these establishments have survived, had it not been for the compromise between Roman ritual and Protestant belief which England alone preserved. The other Protestant churches abolished the Roman Liturgy, and their music had to begin again, as it were, with simple hymns, metrical psalms and the occasional anthem or motet. The Roman churches retained their Liturgy, but this was in Latin, a language already remote from common use, and destined to disappear from elementary secular education. England kept the Liturgy largely intact, but translated it into English, so that, alone of Christian peoples, we retained our daily services, in our own language, and with them the technique and the tradition of the finest music then existing.

This musical background had its variations of quality, but it persisted from century to century, and its direct connection with education explains why, when the great expansion of the older 'public' schools and the foundation of new ones took place in the nineteenth century, there was always some continuing provision for music. Every such school had a chapel as its centre, and that chapel had an organ and an organist. This was the situation a century ago. Music was not yet in the curriculum, but it was an essential part of corporate worship. Samuel Sebastian Wesley was organist of Winchester College as well as of Winchester Cathedral. But he was not a school master. His sphere was the Chapel only. There needed yet the appropriate time and the infectious musician to bring music out of the organ-loft into the school.

The first musician who established himself securely in the centre of school life was John Farmer at Harrow. Between 1862 and 1885 he did what no other man has done before or since. He not only made his school sing, but he also created or inspired the songs they sang, songs which have carried his name and the Harrow tradition into every corner of the English world. In one sense he was even too successful, for Harrow, secure in the quality and repute of its massed singing, was for some time slow in adopting other vital changes soon to come elsewhere.

Of these by far the most remarkable was the combination of Dr. Thring, headmaster, with Paul David, musician, at Uppingham. No substantial change either of curriculum or of emphasis can be made in any school unless the headmaster supports the movement. Dr. Thring's ideas of the place of music in his school were both creative and revolutionary, and nothing less than his unwavering determination could have brought them to practical success. He asked not only for singing, but for skilled instrumental teaching culminating in an orchestra, and he appointed Paul David and welcomed David's orchestral colleagues to this end. David brought distinguished musicians to set standards for his boys, and between 1865 and 1908 he created the Uppingham orchestra and the Uppingham orchestral tradition, at that time without parallel in any school in the world.

There followed a number of other happy combinations of a sympathetic headmaster with a keen and capable chief musician. Dr. Percival and Basil Johnson made the music of Rugby. Dr. Burge and Dr. Sweeting developed Winchester. Canon Glazebrook appointed Arthur Peppin to Clifton, and with him worked Dr. R. O. Beachcroft, now one of the few survivors of these early pioneers. Most astonishing of all, in some respects, was the combination of Sanderson and Spurling at Oundle, for they asked no less than that every member of the school should take part, either as singer or player, in massed performances of oratorio. Most of our schools have since followed, so far as they could, the example of these men, and there is little, even in the enormously expanded field of today, which they did not inaugurate.

My own personal experience illustrates the change in status, both of the subject and its staff, which these developments have brought about in the past half-century. When I went to Marlborough in 1911 I was the first musician to be made, by right, a full member of the Masters' Common Room. My predecessor, W. S. Cambridge, had been there for forty-seven years, was universally beloved, and had created, on the congregational side, a strong singing tradition. But he was never a full member of the staff. I remember that when my name first appeared 'above the line' someone put a question-mark alongside it! I had been told I might also be considered for a 'house', but this was an explosive secret never revealed. In 1914 I succeeded Basil Johnson at Rugby, and here too I was the first musician to be salaried like the rest of the staff. Both there and at Marlborough, before my time, the organist 'farmed' the music-teaching. He took the fees and his assistants were paid from

them. The whole department was really external. I was at Rugby only a very short time, but long enough to appreciate the wonderful work 'B. J.' had done.

After a war interval of six years I went to Wellington in 1921, where we were at least all salaried members of the staff. But the final step in general status was reached only after I succeeded Dr. Sweeting at Winchester, where the musicians, already salaried masters, were then added to the pension scheme. I make no apology for stressing these questions of status, because they are a very real index of the rank of the subject. Every new subject has had, in its turn, to fight for this official recognition. Even Greek, that 'pagan and licentious tongue', as the Latinists called it, had a long and bitter struggle at the time of the Renaissance. Within the last century mathematics, science and modern languages have had to force their way in. In the older schools even a lay headmaster was a revolution, and the appointment of a headmaster who is not a classical scholar is both rare and recent. Some years ago an Etonian in the Board of Education told me he thought music had at last reached the rank of equality with other studies. 'Not quite,' I replied, 'for you have not yet made a musician Headmaster of Eton!'

Status apart, what have we music-masters done for the art itself? Here and there we have been able to provide exceptional opportunities for boys exceptionally talented, some of them now high in the profession. We have nurtured a very large body of amateur players and singers, who fortify our choral and orchestral societies. We have helped to create the audiences which are now the most faithful and discriminating patrons of music. And we have given even those whose interest is small a rough appreciation of values. All these achievements are beyond dispute, yet there is a further result of half-a-century's work which is in my opinion still more significant.

For fifteen years I have been Director of the Royal College of Music. During that time I have had to make innumerable approaches and appeals to Government Departments and Local Authorities on behalf of students, teachers and musical causes generally. Never have I been received unsympathetically. Hundreds of music students have been and are being helped from public funds in a way and to an extent inconceivable fifty years ago. My own institution has direct help from the Treasury, and so have many other enterprises, either from statutory authorities or from the Arts Council. Why has this attitude towards music so remarkably and so beneficially changed?

I believe the answer to this question lies to a very great extent in the work of musicians in schools. Time after time I have found that ministers, civil servants, and educational officials with whom I have had to deal, had themselves come under the influence at school of men such as I have been writing about. These officials are already converted. One does not have to argue the value of music. That is granted without reserve. Discussion is about ways and means. The underlying sympathy and comprehension is common ground.

And this is why I have, when talking to teachers, so often tried to assure them that, though the chances of discovering exceptional creative or executive talent may be unsure, for clear genius appears only spasmodically and unpredictably, one thing at least is absolutely certain. All our future rulers, our ministers, heads of departments, inspectors, directors of education and the whole hierarchy of future administrators; every one of these coming men and women is present here in our schools now. And what we teachers are now doing will inevitably create the atmosphere and set the pace for every development of taste, appreciation and patronage in the future. If in the next fifty years we can maintain the progress of the past two generations, the future of our music will be more than secure, it will be one of the highlights of our civilization.

G. D.

[The following notes are largely an abstract from a full account written by Mr. Leonard Blake (Malvern) for Hinrichsen's Year-Book, 1949-50.]

The Music Masters' Association had its origin in a Conference of Organists and Directors of Music in Secondary Schools held at the Royal College of Organists on 2 May 1900. The moving spirit in this enterprise, and in a second Conference which took place a year later, was the Rev. S. J. Rowton, D.Mus., of Epsom College, later of Bradfield. The chairman at both these preliminary meetings, which were attended by some twenty-five Directors of Music, was Dr. C. H. Lloyd, of Eton College. It was not, however, until a third meeting in 1902 that it was resolved to form a Union of Directors of Music in Secondary Schools, and on 29 April 1903 the Union held its first formal Annual Conference with Dr. Rowton as President. Presidents of the Union during its early years included Paul David, P. C. Buck, E. T. Sweeting, Basil Johnson, C. H. Lloyd, A. H. Peppin, C. M.

Spurling, and A. Rawlinson Wood, in memory of whose many years of devoted service as Hon. Secretary and Treasurer the early minute books have recently been bound.

In 1904 the Programme Exchange scheme was begun, which flourishes to this day, and the first Printed Roll of Members appeared containing ninety names. The membership is now about one hundred and ninety. Assistant music masters were first admitted in 1914, and in order to encourage Preparatory School representation, women were admitted in 1928.

The Union had changed its title to 'Music Masters' Association' in 1916, its scope being roughly what we now term 'independent' and 'direct grant' schools, plus preparatory schools. In 1920 the first Summer Conference was held at Eton College.

These conferences, which take place in a different school each year, have been held every summer since then except for some of the war years. In 1928, when the Incorporated Society of Musicians was reconstituted, the M.M.A. accepted an invitation to become part of it, and formed a section parallel to the Music Mistresses' Association. In 1945, owing to new conditions brought about by the Education Act of that year, the I.S.M. formed a new School Music Section, to include men and women teachers in all types of school and college. It is within this section that the Music Masters' Association now functions as a 'sub-section', dealing with its own special sphere of music in public and preparatory schools for boys.

The Jubilee of the Association is to be celebrated 'quietly' at the Summer Conference which is to be held at Malvern College on 15 and 16 July. It is fitting that in this fiftieth year the Association should have chosen as its President Dr. J. H. Alden of Bradfield College, the school which provided its first President in 1902.

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But unaccompanied anthems are not excluded.

3. Passages for solo voices should be short and not difficult.
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Manuscripts should be sent to 160 Wardour Street, London, W.1, marked Anthem Competition, not later than 30 September 1952. A stamped addressed envelope should be enclosed for return of manuscripts.

The results of the competition will be announced in the December issue of the *Musical Times*.

Hugo Wolf

By MOSCO CARNER

THE pathos of his life, the singular tragedy of his death, the man himself—who might almost have stepped out of the fantastic world of an E. T. A. Hoffmann—the story of his creative career and its achievements—these combine to make Hugo Wolf one of the most uncommon figures in a century that was not poor in uncommon artist-personalities. Small wonder then that Wolf should not have to wait long for his chief biographers, the two standard works, on which we have so far had to rely for our knowledge of his life and work, appearing soon after his death in February 1903. In that year Ernst Decsey published the first of the four volumes of his comprehensive biography, the last of which came out in 1906. A year later followed Ernest Newman's book—as penetrating a study of Wolf the artist as we shall ever hope to get, and the more remarkable for the early date at which it was written. Since then a veritable flood of Wolfiana has been published: special studies (such as Georg Bieri's of the songs, perhaps the most up-to-date technical analysis of Wolf's style), letters, personal recollections, documents and articles, most of which scattered in back numbers of, chiefly, Austrian and German magazines and dailies and thus beyond the reach of the general reader. The time was manifestly ripe to make a systematic study of all this new material and profit from it for a fresh 'Life' of Hugo Wolf.

This has now been done by Frank Walker and in a manner which is beyond praise.* It was a true labour of love. Mr. Walker has not only digested the whole available literature but—and this gives his account its special value—he has made use of sources hitherto closed to previous writers, sources made accessible to him by their several owners after, one gathers, great difficulties and much persuasion. All in all, nine hundred unpublished letters and other documents (among them a copy of Wolf's diary covering his life up to 1891) went into the background of this book: and it appears that the author has seen practically all the personalities—or been in touch with them—who were directly or indirectly connected with the composer, such as the surviving members of his family—among them Wolf's younger brother Gilbert at Windischgraz—and the descendants of the court-jeweller Heinrich Köchert and his wife Melanie, who played so decisive a rôle in Wolf's life.

The book was first projected as a two-men's job but was finally written by Mr. Walker alone. (His partner for some time was Walter Legge, to whom we owe the splendid gramophone records of the Hugo Wolf Society and whose help in collecting, in Austria and Germany, information for the present book was considerable.) Mr. Walker calls it an 'attempt at a source-book'. Yet it is more than that: a complete and exhaustive biography written with profound sympathy, with discernment and psychological insight and in a

style which is a model of lucidity, urbanity and felicitous language. As we approach the climax of the tragedy, we are increasingly moved by the cruel reality of the drama itself as well as the author's inspired account of it which he memorably closes thus:

The tragedy of what he [Wolf] was and what he became, of the blithe and lovely spirit brutally soiled and broken, fades before the enduring worth of the work he did succeed in committing to paper—only a fragment, maybe, of the music he had it in him to write, if circumstances had allowed, but enough to ensure him a modest place among the immortals, in the hierarchy of musicians, and the grateful love of inarticulate humanity, for whom he sang of truth and beauty.

Let us add that Mr. Walker has the true scholar's passion for establishing the authenticity of the minutest factual detail, yet he never loses himself in details. Indeed, his sense of proportion—the more admirable for the temptation presented by so much fresh material—is a noteworthy feature of the book. In Wolf's turbulent life there were many *dramatis personae*: several protagonists and a number of minor actors; yet in Mr. Walker's treatment the central character remains Hugo Wolf. Even if at a later date the 'one important chapter and a few shorter passages' which 'have had to be omitted from this edition, out of regard for the feelings of living people', are to be incorporated, this is unlikely to upset the balance which the author so admirably maintains in showing us his hero in his relation to the world round him. It will only serve to shed more light on a Tristan and Isolde situation in which there seemed something fated from the very beginning and which ended tragically for both lovers—with a King Mark who accepted it as best he could and who remained a generous friend to his Tristan-Wolf till the latter's dying day.

Mr. Walker's hands were less tied in casting fresh light on the composer's family, though here again the full tale could not yet be told. The atmosphere in the house of the leather-merchant Philipp Wolf at Windischgraz was, to say the least, unwholesome. It largely explains the young Wolf's reluctance to visit his parents from Vienna as frequently as they desired him to. An oppressive sense of frustration inhabited this home. Wolf's father, as it now becomes manifest, suffered from a pathological inclination to despair and self-pity, was persecuted by the obsession of falling into penury through the real and imaginary misdeeds of his children, and saw life in increasingly dark colours—a state of mind to which a tense matrimonial situation contributed not a little. Philipp's letters to Hugo in Vienna represent an almost uninterrupted outpouring of his woes: 'When I hold a review of my children, it appears that Modesta is badly married, Gilbert just a poor leather-worker as Max is a witless tradesman, and finally you, withdrawn from the fourth class in order to seek out the most uncertain of all means of existence'. Or consider this violent outburst:

* 'Hugo Wolf': A Biography. Dent. 36s.

'Like a tortured man the thumbscrews are put on me by my own children. My working strength is unscrupulously exploited by so many children in irresponsible ways, in my old age I must work like a slave . . . Oh, would the last day were already come! Hope supported me earlier, now that too is gone, life is to me only torment and God only knows what trials yet stand before me. All Meizer's children did not make so much trouble as *one* of mine, and yet he hanged himself! Have I not a thousand reasons for such dishonourable action?'

As intimated, the picture presented by Mr. Walker of Wolf's paternal home is not complete. Yet such light as he allows himself to throw upon it is sufficient to suggest that certain traits in the composer's character were partly inherited, partly developed in reaction to this unhappy milieu: the fierce aggressiveness shown in his private conduct as well as in his writings as a critic; his rebellious attitude to authority in whatever shape or form, and his brutal behaviour to even his best-loved friends. The later influence of the disease which Wolf contracted at about the age of seventeen or eighteen has been cited as the main cause for these disruptive tendencies. Yet this explanation is invalidated by the fact that already in a school-report of 1873, when Wolf was only thirteen, his extremely difficult, violent and unruly character is clearly attested. Moreover, as he matured, a sado-masochistic vein manifested itself with growing force—a desire to hurt and be hurt, which was largely the reason for his seemingly unaccountable conduct with his intimates. Wolf himself appears to have been aware of it, as witness his revealing letter to his brother-in-law written in the summer of 1886:

I would like best to fall weeping on your neck . . . I am wretched and at the same time furious with myself. Pity me, for now I know with certainty that it is my fate to wound all those who love me and whom I love. It is unfortunately not the first time that I have found myself in such a wretched state of mind. I have gained thereby the conviction that my mental constitution is a thoroughly morbid one and will remain so. What would I not give to have done for you that little service, to have acted as god-parent to your child! And believe me at heart I was wholly agreeable, but there whispered in my ear a devil (and I harbour legions in me) that I should not do it, because that would hurt you. I assented at once and as I perceived that it mattered a lot to you I refused outright.

Wolf's was an extreme case of maladjustment. A man born with the inability to adapt himself to external circumstances, he was, or at any rate appeared, ignorant of the philosophy of 'give and take'. He 'took' only, for like Wagner—his idol for a long time—he conceived himself as come into the world for one purpose only: to compose. For that purpose he was prepared to sacrifice a safe livelihood, the affections of his many friends and his own happiness. The life that counted with him, the only reality he acknowledged, was the life of his creative mind which everything else was made to subserve. In short, a man possessed and obsessed by the demon of creation and burning out under

the devouring flame of his fitful genius. Mr. Walker could have found no apter motto for his book than Nietzsche's famous little poem. And as with Nietzsche, his fellow-victim of the dread disease, there were those periods in Wolf's creative life during which inspiration would erupt like the white-hot lava from a volcano to peter out again when the creative fever was over. Ernst Kretschmer, in his '*Geniale Menschen*' (Berlin, 1948) suggests that slight toxic stimuli accompanying the progress of Wolf's disease might have been responsible for such extraordinary bursts of creative energy as produced in a single year, in Mr. Walker's words, 'one hundred and sixteen songs or more than half the work upon which his fame now chiefly rests'. Yet not only did Wolf work in compulsive spasms, there was something compulsive and uncontrollable, a mental cramp, so to speak, also in his way of setting, almost at a stretch, whole series of poems by one and the same poet such as of Mörike, Eichendorff and Goethe. Wolf's creative career, indeed, raises again Lombroso's ghost at one time thought to have been laid for ever, i.e., the causal nexus between insanity and genius. In reading the life-story of this tragic genius one cannot help thinking of Adrian Leverkühn, the composer-hero of Thomas Mann's '*Doktor Faustus*' who entered into a compact with the Devil, Mann's symbol for the, at once, stimulating and destructive disease from which Wolf suffered. In the great dialogue between the Devil and Leverkühn there is a passage which reads like a precise description of Wolf's own alternating states of mind:

Devil (speaking in an archaic manner): 'Alway the pendulum swings very wide to and fro between high spirits and melancholia, that is usual, is so to speak still according to moderate bourgeois Nuremberg way [an allusion to '*The Mastersingers*'], in comparison with that which we purvey. For we purvey the uttermost in this direction; we purvey towering flights and illuminations, experiences of upliftings and unfetterings, of freedom, certainty, facility, feeling of power and triumph, that our man does not trust his wits—counting in besides the colossal admiration for the made thing, which could soon bring him to renounce every outside, foreign admiration—the thrills of self-veneration, yes, of exquisite horror of himself, in which he appears to himself like an inspired mouthpiece, as a godlike monster. And correspondingly deep, honourable deep, doth he sink in between-time, not only into void and desolation and unfruitful melancholy but also into pains and sickness . . .'

One is rightly tempted to assume that Mann partly modelled his hero on the figure of the hapless Viennese composer. Incidentally, Wolf, and for that matter, Nietzsche and Maupassant might have been saved if the Viennese psychiatrist Wagner-Jauregg had made his epoch-making discovery of a new treatment of general paralysis of the brain a quarter of a century earlier.

Mr. Walker's reticence in dealing more explicitly with the pathological aspect in Wolf is, perhaps, understandable. But what he has to say about the

* Quoted by kind permission of Messrs. Martin Secker & Warburg.

circumstances in which Wolf contracted his syphilitic infection has, at any rate for this reviewer, a strong overtone of priggishness about it. It was a most unfortunate occurrence and tragic in its consequences, but there seemed no need to excuse the young Wolf and plead, as it were, extenuating circumstances for him. Moreover, in a serious consideration of Wolf's extraordinary methods of working and even of his mature musical style, the pathological element in his mental-make-up must be accorded more room than the author allowed for it. Otherwise how account for such an incident as Wolf's seemingly wholly irrational *volte face* in his attitude to Rosa Mayreder's inept libretto of 'Der Corregidor', or for the spiritual inferno revealed in the agony and torment of the religious settings in the Spanish Song Book? This is not to suggest that the artistic result as such is inferior. In fact, a purely aesthetic approach to Wolf's work must by-pass the fact of his inherited psychopathological character traits and of his disease. Possibly, the latter had no influence whatsoever on the *quality* of his creative work up to 1897 and, as Mr. Walker tells me in a private communication, even the *Funiculi Funicula* fragment dating from the time of Wolf's stay at Dr. Svetlin's asylum is 'absolutely magnificent'. (This fragment is to be published in the *Music Review*.) My point is merely that in considering Wolf's general style—his specific mode of expression, the kind of poetic images he sought to represent at a certain period of his life, and, to mention a single technical aspect,

the grindingly discordant nature of his harmonic language of certain songs—we cannot leave out of sight the abnormal psychology of the man.

However, this observation is in no way intended to detract from a book that must be regarded as a major achievement in musical biography. For the general reader and the musician alike it is an absorbing study. Though the author was chiefly concerned with Wolf's life he has not neglected the music, rightly maintaining that 'some account of the nature of the composer's work' is 'an essential ingredient in his biography'. His discussion of the music is informed, perceptive and to the point. True, it is not always possible to agree with him, and to claim for Wolf an 'almost Beethovenian command of musical development' is a tall claim indeed. But this is perhaps the only serious instance in a book of over five hundred pages where the author's enthusiasm has run away with his critical judgment.

Publishers' blurbs do not, as a rule, suffer from meiosis, but one cannot but fully endorse the claim of Mr. Walker's publishers that this is a definitive study of Wolf superseding even the best of several German biographies. In short, it is the new standard work. Wolf the man and artist are drawn in the round, objectively and critically, and light and shade are distributed in such a way as to lend the book the quality of an historic document. This is, surely, what an ideal biography ought to aim at.

The Carl Rosa Opera Company Today

By RICHARD REPASS

THE history of the Carl Rosa Company has yet to be written, but its achievements in the fields of English opera and opera in English stand well before the eye in the reference-books; and are plain to eye and ear of millions who have been introduced to opera by this company. Valuable records were lost during the war, when the Company's stores were destroyed by a bomb: detailed information will have to come out of the archives of the scores of theatres up and down Great Britain in which the Carl Rosa has played its annual seasons since 1873. A survey would be further complicated by considering the numerous little touring companies that the parent one sent out with an opera or two: on one of these Henry Wood began to earn his laurels as a conductor in 1891, bringing 'Carmen' complete with a prima donna, Marie Rôze, and 'a splendid orchestra of ten' to an adoring public.

It is difficult to get a comprehensive idea of artistic standards in the days of Carl Rosa; but as an old-line impresario Carl Rosa had to put on a good show. In London he was competing with two of the greatest managers of the day: Frederic Gye at Covent Garden and Augustus Harris at Her Majesty's—though Harris and Rosa joined artistic forces at Drury Lane in 1883. With singers like Campanini, Nilsson, Albani, Arnoldson, Maurel, and the De Reszkes almost within reach of a good *tenore robusto*, the Carl Rosa held its own at the Princess's Theatre and the

Lyceum with such personalities as Charles Santley, Alwina Valleria, Minnie Hauk, Barton McGuckin and Ella Russell.

In 1890, a year after Rosa's death, Bernard Shaw complained of the lack of good acting and artistic conscience on the part of the Carl Rosa singers, but paid tribute to their importance in the opera scheme of the day and their influence on the rising musical generation. There is no producer with the Carl Rosa, even today—only a stage manager; and the company does not possess the adornment of the two London houses, a ballet. However, a visit to the King's Theatre, Edinburgh in April convinced me that with intelligent and experienced artists team-work can be secured by co-operation between singers and conductor without the extra hand in the pudding that the 'star producer' too often makes.

There is a feeling in musical circles that whatever the shortcomings of the London houses, provincial opera, as presented by a touring company, must be a good deal worse. This sentiment is enhanced by memories of the Carl Rosa during the recent war, when the courageous slogan of the late H. B. Phillips seemed to be: 'Get the curtain up, at all costs'. The necessarily makeshift nature of these performances (which must, none the less, have pleased an unsophisticated public) helped to create a snobbish and patronising attitude toward the Carl Rosa which has not yet died away, owing partly to the lack of adequate publicity.

During the war the orchestra and part of the chorus had to be recruited locally, with results that were sometimes painfully obvious at performance. Afterwards the musical personnel of the Company changed considerably: its pre-war music director for many years, Arthur Hammond, joined the company again; and the thirty choristers and thirty-seven members of the orchestra were regularly engaged. There would be no need for Shaw's criticism today on the score of deficient ensemble. Under Hammond, a musician who deserves to be better known in this country, the Carl Rosa's performances have a higher degree of musical accuracy than most of those I have seen the past season in London; and the faults noticed on a few evenings—poor lighting, for example—could easily be eliminated if the exigencies of continual touring did not reduce rehearsal time to a few hours each week.

The last few years have seen the addition of 'Carmen' and 'The Barber of Seville' in their original versions, 'The Flying Dutchman', and, this spring, 'The Tales of Hoffmann'. The Carl Rosa 'Faust' is possibly the first production with the original order of scenes in act 3 (act 4 in most scores). Smetana's 'The Kiss' was produced in 1948 for the first time in English; Cherubini's 'Les Deux Journées' (as 'The Water-Carrier') was brought out for the Company's 75th anniversary (of the first London season) and the opera's 150th; and George Lloyd's 'John Socman'—the only Festival of Britain opera—had its first performance in Bristol in May 1951. The Scottish première was at Edinburgh on 11 April 1952.

The total record of British operas performed by the Carl Rosa includes sixteen first performances and over thirty works. Nearly all the new operas were commissioned especially for the Company: in Rosa's lifetime Goring Thomas's 'Esmeralda' (1883) and 'Nadeshda' (1885) and Alexander Mackenzie's 'Colomba' (1883) had a good measure of initial success, and were taken up on the continent. Others, like Frederic Cowen's 'Pauline' (1876), Frederick Corder's 'Nordisa' (into which Rosa interpolated a stage avalanche he had devised) and Mackenzie's 'The Troubadour', to a grisly text by Francis Hueffer, have not survived. Of Stanford's 'Canterbury Pilgrims', staged in 1884, Herman Klein declared that it 'deserved to have won more lasting popularity'.

In the eight years after Rosa's death five more British operas appeared: Stephen Philpot's 'Dante and Beatrice', Cowen's 'Thorgrim', Thomas's posthumous 'The Golden Web', and two operas by Hamish MacCunn, 'Jeanie Deans' (1894) (revived last year by a Glasgow company) and 'Diarmid' (1897). Nothing new until 1920, when Alick Maclean's 'Quentin Durward' and Reginald Somerville's 'David Garrick' had their premières. In 1929 'Bronwen', part 3 of Holbrooke's trilogy 'The Cauldron of Annwen', was produced at Huddersfield.

The fate of most of these operas should be seriously pondered. In the latest of them, 'John Socman', we have an opera that was sponsored and set on its way by the Arts Council but finally left to fend for itself before an apathetic public and critics looking for something to stick their knives into. The sixth and seventh performances

of 'Socman' (at Edinburgh and Glasgow this spring) have been entirely financed out of the dwindling fortunes of the Carl Rosa Company. On the same night that the opera was presented at Edinburgh a popular concert by the Scottish National Orchestra (an Arts Council-aided organization) seduced the musical public from their duty towards the new work. Even the Scottish director of the Arts Council thought Beethoven and Dvořák more worth his attention that evening than the British opera to which he had, quite generously, vouchsafed a press reception earlier in the week.

There is hardly space for a description of 'Socman', but the work deserves comment. There are clumsy passages in the score: the hastily-composed overture based on material from the third act, melody struggling, occasional bars of static and unsettling dissonance, two antiphonal vocal cadenzas like those that disfigure many duets of Rossini, Meyerbeer, and the early Verdi. But the dominating impression is the sincerity and absolute conviction of Lloyd's music. His skill in setting the words and constructing dramatic climaxes almost escapes attention by its very unobtrusiveness. The musical organization of certain scenes is superb: act 1, scene 2 is an immense double rondo containing an exciting episode—a chorale-like melody sung by the lollard Warner over the taunts and insults of Brother Tom and the townsmen.

William Lloyd's libretto is not a completely satisfying plot, though it is stronger than that to the Lloyds' previous opera, 'The Serf'. The conversion of the evil magistrate is too sudden, despite the tenderness displayed in much of his music; and the language of the text is too naively archaic. But the characters of Socman (whose cruelty in enforcing his demands on Sybil makes a few hair-raising moments in act 2), the Gleemaiden with her two haunting ballads, and the Chaucerian Friar, come to life in music of compelling beauty and intensity.

'John Socman' was ignored by the B.B.C. (which does not have to give reasons for its rejections), apart from a broadcast of the first act from a performance at Belfast. By comparison 'Billy Budd', which missed the Festival by several months, had two complete broadcasts and two acts of a third. Four of Lloyd's five symphonies await performance: one was broadcast before the war, but two written since have made no impression on the panel that considers new music.

As for the Carl Rosa Company it is no secret that they have been so far unsuccessful in their efforts, through the present owner, Mrs. H. B. Phillips, to get regular aid from the Arts Council. In a book published last year Eric Walter White, the Council's Assistant Secretary, wrote :-

... national and metropolitan opera is not sufficient. Both the Covent Garden and Sadler's Wells Companies are seen for part of the year in the provinces; but the Carl Rosa Company, which for nearly eighty years has toured the provinces, month after month, year after year, and introduced an audience numbering well over forty millions to the stock operatic classics, needs to find a permanent base and security to consolidate and improve its work.

The ideal arrangement would probably be for the company to have the chance to make its headquarters in one of the great provincial towns—for instance, Birmingham, Leeds, Liverpool or Manchester—to play there for several months of the year and to tour for the remaining months. Here is a great opportunity for municipal enterprise ('The Rise of English Opera', p. 209).

Kind words, these! But is the Arts Council really interested in the fortunes of the company that has

brought well over a hundred operas (not only the 'stock operatic classics') to its audiences? The Carl Rosa is now the only company presenting full-length opera the year round outside London. If it fails to stay on the road for the lack of a small annual guarantee for improvements and new productions can grand opera in the provinces be adequately served by the annual gorging by three or four towns of the Covent Garden feast? To leave the problem to the airy nonchalance of 'municipal enterprise' is a poor excuse for the shirking of a national responsibility.

The Musical Symbolism of Wagner's Music-Dramas

By DERYCK COOKE

THE man who sets out to write about music undertakes one of the most difficult and treacherous tasks in the world. So long as he confines himself to musicology, and deals only with matters of historical fact, he can attain to the unimpeachable accuracy of science; but when he ventures into the realm of interpretation, and attempts to clarify the ideas and emotions which lie within the actual notes, he lapses into mere speculation and guesswork. The date of composition of a Mozart symphony is a matter susceptible of proof, but the meaning of the symphony, as matters stand at present, is open to debate. Opinions conflict, and one man's is as good (or as bad) as another's.

This is, of course, partly due to the inherent imprecision of language as a means for discussing the subtle and precise shades of feeling which music alone can convey: as William McNaught has pointed out, in a recent article in the *Musical Times*,* we need a more accurate terminology, with the various meanings of 'meaning' clearly defined and classified, before we can begin to investigate the meaning, or meanings, of any piece of music. But even if we can create such a precision instrument, a much larger stumbling-block awaits us: the fact that *music is a language which has no dictionary*. When a composer uses a certain phrase, we may feel that he is expressing by means of it a particular idea or group of ideas, and we may say so; but what rational justification have we for making such a statement? In what sense does a certain succession of notes 'express' a particular idea or emotion? What is the emotional connotation of this chord or that rhythm?

No valid answer has been found to these questions; there is here an almost uncharted territory, awaiting the most careful research. Albert Schweitzer alone has done pioneer work in this field: in his monumental book on J. S. Bach, he undertook a classification of that composer's musical vocabulary, showing how he used certain musical phrases over and over again to express similar ideas contained in the various texts he set, and explaining exactly how these phrases could be considered as expressions of the ideas concerned. And his classification is of the utmost value for a proper understanding of Bach's music. For instance, when listening to the aria in the St. Matthew Passion 'Come, healing cross', we do not receive the full meaning of the music unless

we are aware that the viola da gamba obbligato, with its quadruple stopping and dotted rhythm, is a pictorial representation of Simon of Cyrene staggering beneath the weight of the cross and, by implication, a symbol of a human experience—the painful business of 'taking up one's cross'. To ignore this is to appreciate the music merely as an example of a da capo aria with a virtuoso obbligato of a somewhat *recherché* character. Here, as almost everywhere, Bach uses music as a language for expressing his (Christian) conception of the nature of things: and he is able to do this by reason of the natural symbolism of music itself. The laboured sound of quadruple stopping on a bass stringed instrument, caused by drawing the bow across the four strings from the lowest to the highest, is a natural way of representing in music the intense effort involved in heaving a cross forward on one's shoulders, and the jerky rhythm of dotted notes a no less natural symbol for an unsteady gait.

Now there is no doubt that, from earliest times to the present day, many composers have used the natural symbolism of music as a language in this way, to a greater or lesser degree. Some of the terms of the language are universal: a particular instance is the phrase of two notes, the second a semitone lower than the first, which is used, usually in a minor key, to render with acute realism the sound of a moan of grief or pain. A commonplace of the madrigalists in their canzonets of hopeless love, it is to be found in Bach's *Crucifixus*, in the simpleton's song in Mussorgsky's 'Boris Godunov', in the 'Miserere' in Verdi's 'Il Trovatore', and it has turned up recently in Schönberg's 'A Survivor from Warsaw'; there are, of course, innumerable other instances. Some of the terms, on the other hand, are the property of a single composer or a group of composers. The dissonance of the dominant minor ninth, for example, which was used so often to underline moments of terror and anguish in nineteenth-century music, appeared hardly at all before Beethoven, who may be regarded as having 'coined' this word in the musical vocabulary; and the chord formed like a first inversion of the dominant minor ninth plus eleventh is practically the sole property of Wagner.

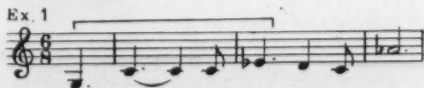
The meaning of such terms of musical language derives from their association with words; and when they occur without words the same general meaning still attaches to them. It should, then, be possible to build up a dictionary of musical

* February 1951.

symbols, based on a close study of the vocal works of the great composers, the symbols being classified as (a) those which are universal to all composers, and (b) those which form the phraseology of a group or of a single man; and (c) according to the ideas they represent. Such a dictionary would, of course, be no more infallible for the purpose of 'translating' music into words than a foreign dictionary is for translating from another language into one's own: translation is not a science, but an art, and a delicate one at that. The resulting 'translations', again, will be of no greater value than translations of literature from one language into another. There will still be various versions, each of them to some degree inadequate; but they will approximate more closely to the original, and consequently to one another, than do the present hit-or-miss attempts that one reads daily. And they will then be as much of a help to the listener as, for example, a translation of Goethe's 'Faust' is to the non-German reader with a reasonable knowledge of the language: a helpful guide to the proper understanding of the original work.

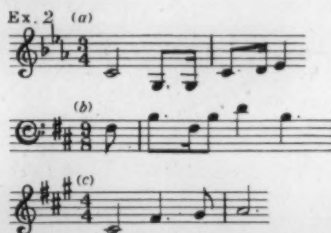
Until that happy day arrives we must be content to do as best we can: that is, before discussing the meaning of a particular composer's music, we must, as Schweitzer did for Bach, make a glossary of the terms of his musical language. (It is perhaps in this way that the much-needed dictionary will come into being: many writers working each on an individual composer, and later comparing and collating results.) The composer whose music forms the subject of this essay, Richard Wagner, is one whose subtle meanings will never be elucidated by the prevailing hit-or-miss methods, as the existing commentaries on his music show. The conflicting opinions as to the significance of this or that motive are the product of an extremely superficial acquaintance with the elements of his musical speech; and the commentators' failure to give any justification for providing the motives with their various names has led to a widespread belief that Wagner's use of *leitmotiv* is based on an intellectually manufactured system, whereby he identifies the characters, ideas and emotions of his dramas with arbitrary successions of notes, and naively expects us to follow suit. In actual fact it is nothing of the sort, but a perfectly legitimate extension of the already existing musical language for his own purposes, as can be easily proved.

Let us take, as an example, the Siegfried motive from 'The Ring':



Wagner identifies this motive quite patently with Siegfried himself, and in consequence it must be supposed to represent all that the word 'hero' meant to Wagner. Now we see that it begins by progressing melodically from the lower dominant up through the tonic to the minor mediant; why should there be anything particularly symbolic of heroism in that succession of notes? Before attempting to answer this question, let us consider other themes which begin with this formula, and see if we can prove a general tendency to equate it with ideas of heroism. We can find three more in

'The Ring' itself: the motives associated with, the heroic race of the Volsungs (which of course includes Siegfried) (Ex. 2a), with the half-human half-divine Valkyries (Ex. 2b), and with the Valkyrie's annunciation of death to the hero (Siegmund) (Ex. 2c).



Heroic enough ideas: let us agree that, for some reason or other, Wagner chose to identify this melodic formula with the heroic element in human life.

And now, if we turn to another composer who was attracted by the idea of heroism—Beethoven—we shall find confirmation for Wagner's choice. In the symphony which he himself entitled the *Eroica*, Beethoven used the formula as the beginning of the opening theme of the funeral march, a theme too well known to need quotation. (This may have been another of Beethoven's coinages, but a great amount of research would be needed to prove it.) Need we be surprised then to find that it forms the skeleton of the theme of Schumann's song 'The Two Grenadiers' (Ex. 3a), and of a song by Schubert in his Winter Journey cycle entitled, significantly enough, 'Mut' (spirit or courage)?



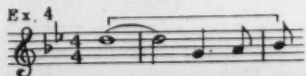
Could we take a step further and include the finale of Brahms's first Piano Concerto and the opening of his Piano Quintet, neither of which has words to confirm our surmise? This question takes us too far afield at this stage, but at least we have seen four composers agreeing on the meaning of a particular melodic progression.

But can one give any reason why this formula of three notes should be regarded by composers as the musical root-word 'hero'? None, perhaps, any more than we can say why the sound of the actual word should convey the sense it does. Yet, whereas the word clearly possesses its meaning only by virtue of long association, the musical sound is felt by many to express the quintessential idea: is there no reason for this feeling? All one can say is that, in the first place, the phrase is based on the minor triad, which in classical tonality is the time-honoured, axiomatic musical symbol for tragedy; secondly, that to take a step melodically from the dominant to the tonic is to perform one of the most decisive actions in music, and to make it an upward step is to employ the symbolism we acknowledge to be inherent in music whenever we speak of high and low notes or upward and downward progressions; thirdly, the

minor mediant is the note which gives the minor key its essentially tragic character, being a depression of the natural major third of the harmonic series. Consequently to step up melodically from dominant to tonic in the minor key, and then further up to the mediant, is equivalent to taking a decisive step towards the heights in a tragic context and to proceed on upwards into the very heart of tragedy itself. Which, after all, is a description of the action of a hero.

Of course, the basic significance of the phrase is modified by the special meaning which each composer gives it by factors of speed, rhythm, harmony and particularly by whatever follows after. The indomitable character of Siegfried's theme is to be found in these factors. Its tempo is swift but majestic, its rhythm buoyant, and the tonic is harmonized by the *major* chord, giving a confident start. In consequence the following minor mediant has an even more tragic implication than it would have had otherwise: the melody moves, as it were, into the thick of trouble. This sets in high relief its triumphant continuation, which recoils two steps to leap right over the minor mediant, above the upper dominant to the sub-mediant (A flat) which is harmonized in the natural way by the *major* chord. Again, the deep sense of grief conveyed by the opening of the Eroica funeral march is to be found in the extreme slowness of its speed, the dragging, dotted rhythm, the unchanged C minor harmony which accompanies its first phrase and the drooping of the melody from the third back to the tonic. Other examples of the modification of the essential formula by contributory factors are the galloping rhythm of the Valkyries' motive and its ever-upward melodic drive, the slow measure of the Volsungs theme, which rises only to fall, the plodding march-rhythm of Schumann's Grenadiers, and the jog-trot bravado of Schubert's death-doomed winter-journeyer. Another consideration is that Siegfried and the Valkyries leap straight from tonic to mediant; the other versions, representing ideas of a more sombre character, arrive at the mediant less impetuously, by means of the intermediate note. (It begins to look as though our dictionary, like all the best foreign dictionaries, will be a bulky affair, with several columns or pages for the various uses of each of the really fundamental words!)

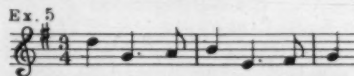
We have seen how Wagner has employed a current term of musical phraseology as part of his own musical language. Let us now take an example of a formula peculiar to himself, which he uses to express an idea of frequent occurrence in his music-dramas. The second act of 'Tristan and Isolde' begins as follows:



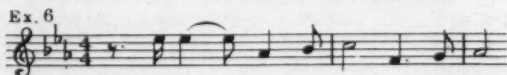
This phrase permeates much of the music of the second act and is, the commentaries tell us, the 'Day' motive. It is said to represent the 'false daylight' of everyday life, in which Tristan stood by his honour as a knight, friend and servant of King Mark, winning for him the woman he loved himself; the inimical daylight as opposed to the friendly night, in which he will be united with his

beloved in death. (The interpretation is based faithfully on ideas expressed in the text.) But this is too much for adherents of the 'music is only music' school: heroism may possibly be 'suggested' by a few notes in the minor key, but how can such abstract ideas as these be represented by any musical formula? As before, we shall not answer the question immediately, but first seek other examples of the use of this formula in Wagner's works.

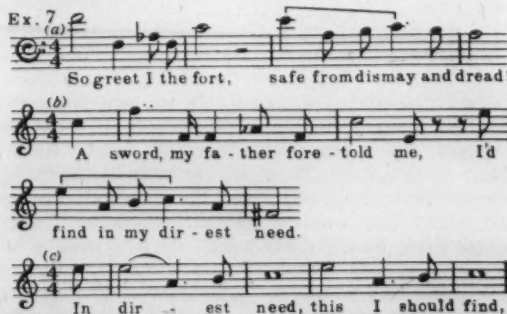
Wagner maintained that, in laying down 'The Ring' after act 2 of 'Siegfried', and taking up 'Tristan and Isolde', he was not making a break in his ideas, but continuing them; that there was a close connection between the characters of Siegfried and Tristan, each of whom was led by a false sense of honour into winning his love not for himself, but for a friend whom he served; and that 'Tristan and Isolde' was the concentrated expression of the idea of love represented by Siegfried and Brünnhilde, which could not be set forth within the framework of 'The Ring' without unbalancing it. Now, in 'The Twilight of the Gods', Guttrune, who leads Siegfried into his false action, seducing him by means of the potion of forgetfulness, is represented by a variant of the same formula as the 'Day' motive in 'Tristan and Isolde':



The connection is obvious. Day is the false ideal which formed a barrier between Tristan and Isolde, Guttrune the false ideal which formed a barrier between Siegfried and Brünnhilde. But Guttrune's motive is itself a variant of that associated with Fricka in 'The Valkyrie', when she opposes the love of Siegmund and Sieglinde:



This, in turn, is derived from the phrase which Wotan sings in 'The Rhinegold', when he conceives the idea of an invincible sword wielded by a hero to preserve the honour of the gods (Ex. 7a), a phrase which Siegmund takes up in act 1 of 'The Valkyrie' when he calls for the promised sword (Ex. 7b) and sings over and over again as he approaches the sword, to draw it from the tree (Ex. 7c).



Again the connection is obvious. Siegmund's wooing of Sieglinde is undertaken unwittingly in

the service of Wotan, and the sword which he regards as the means of winning his love is actually the weapon created by Wotan to regain the ring and preserve his own honour; Siegmund's unconscious attachment to this false ideal stands between him and Sieglinde, hence the hitherto unexplained entry of the Renunciation of Love motive when he actually lays hand on the sword. In the text, Fricka points this out to Wotan, and her remarks are naturally punctuated by this 'barrier' motive (Ex. 6): actually it is not merely Fricka who stands between the two lovers, but the inherent falsity of their position, unknown to them (although Sieglinde senses it later). The link with Gutrune is clear, if we remember that Siegfried's wooing of Brünnhilde in 'The Twilight of the Gods' is also undertaken in ignorance of the true state of affairs, in the service of Gunther; he too is unwittingly regaining the ring for another (Hagen), and he actually lays the sword (the same sword), in the name of honour, between himself and his true love, Brünnhilde, so that he may remain faithful to Gutrune, the false ideal to which he is pledged.

Wagner had used this melodic formula before in 'Lohengrin'; it begins the well-known Forbidden Question motive, sung by Lohengrin when he warns Elsa that she must never ask his name, if she wishes to keep him as her husband (Ex. 8a). The reason for its use here is obvious: he cannot woo Elsa in his own character, but only as an anonymous servant of the Grail; hence he is in a false position as a human lover. But its use is equivocal, and this fact goes far to explain why 'Lohengrin' is generally felt to be Wagner's least satisfactory conception. The Grail, which should be a symbol of all that is most holy, is here put in a false light, as the motive clearly shows, for it allows its servants to try and make the best of both worlds. One feels sympathy for Elsa: Lohengrin should be either her divine champion or her human lover; he cannot, in the nature of things, be both. (It is significant that Wagner at one time wished to give the opera a happy ending, but could not see a way out of the problem.) So again we find the formula attached to a false allegiance forming a barrier between two lovers, and again, as in 'The Valkyrie', an inimical third party (Ortrud) seizes on it in act 2 as an essential flaw in their relationship which must lead to their downfall (Ex. 8b).

Ex. 8

(a)

Ne - ver as thou dost love me,

(b)

Shall aught to ques-tion move thee,

This was the first time in Wagner's music that the phrase had been elevated to the status of a *leitmotiv*, but it occurs once in the preceding opera, when Venus curses Tannhäuser for his treachery in leaving her after swearing eternal fidelity: she prophesies that he shall never find happiness in the world of men now that he has broken his oath to her. Once more, attachment to a false ideal

(carnal love) forms a barrier between the hero and his true love (Elisabeth):

Ex. 9

Hence to the cheer-less haunts of - men,

Wagner was to make his final use of this phrase in 'Parsifal': it is introduced in the opening bars of the prelude:

Ex. 10 (a)

Throughout the opera, the opening two bars of this theme are associated with the Grail itself, the cup from which Christ drank at the last supper; they are nearly always followed, as here, by the 'barrier' motive, attached now to the spear which pierced Christ's side on the cross, and filled the same cup, the Grail, with blood. It is this spear which Klingsor used to pierce Amfortas, when he was seduced by Kundry into letting it out of his grasp, giving him a wound that could not be healed. Amfortas, as guardian of the Grail, was bound by laws of chastity; when he lay with Kundry, no doubt he swore fidelity to her, as Tannhäuser did to Venus, and in consequence, like Tannhäuser, raised the barrier of carnal love between himself and his true love, in this case the love of God. The unhealable spear-wound, then, represents sin, the attachment to the flesh which forms a permanent barrier between man and God. The whole symbolism is made quite clear in the opening and closing bars of the opera. In the Prelude, the opening phrase, symbolizing the Grail, or man's hope of salvation through the power of God's love, instead of continuing its ascent to the heights, falls back into the 'barrier' motive, which represents, as we have said, attachment to the flesh (Ex. 10a); towards the end of the opera, when Amfortas's wound has been healed by the Redeemer, Parsifal, the 'barrier' motive disappears, and the motive attached to the Grail floats serenely upwards, finding its resolution in the final chord:

(b)

(Here the 'barrier' motive is placed rightly in direct opposition to the idea of the Grail, annulling the false alliance of the two in 'Lohengrin'.)

It is now evident that Wagner used this motive to express man's attachment to false ideals, which erect a barrier between himself and his true ideal; and now we must answer the question 'What is there in the actual notes to convey such an idea?' It is, of course, significant that the motive is a kind of 'falsification' of the 'hero' motive (Ex. 11).

Ex. 11

It conforms to the same 'tragic' pattern of the minor triad, with dominant, tonic and mediant;

but the initial step, from dominant to tonic, is a downward one, and the rise from tonic to mediant, as in the more sombre variants of the 'hero' motive, is made by means of the intermediate step of the supertonic. When it reaches the mediant, it is already lower than when it began, and it has a tendency to repeat itself, driving further and further downwards (Exx. 5, 6 and 10); in any case it never rises above the dominant on which it began. This gives it that quality of sadness which is inherent in all 'falling' motives. With the entry of the hero motive the music becomes invigorated and presses upwards, with the 'barrier' motive it loses power and slips downwards. Another significant point is that its character is usually thrown into high relief, by its habit of falling like a threat or a shadow into an essentially major context. In act 1 of 'Lohengrin' (Ex. 8a), it follows immediately after the serene major motive of the Grail itself, and at the beginning of act 2 (Ex. 8b) it comes straight after the joyous major ending of act 1. At the beginning of act 2 of 'Tristan and Isolde' (Ex. 4), it again follows an act 1 which had ended brightly in the major, and in addition it gives a false start (in G minor) to a prelude which is essentially in B flat major. In 'Parsifal' (Ex. 10) it opposes suddenly to the tranquil A flat opening the sadness of C minor, and checks the ascent of the music by its falling motion. In the mouths of Wotan and Siegmund (Ex. 7), it is contrasted with the rising C major motive of the sword; with Fricka (Ex. 6) it settles into a predominantly minor con-

text (it is harmonized in C minor), portending Siegmund's death. Only for Guttrune (Ex. 5) is it used in the major, and she, after all, is an unwitting agent, used by Hagen to throw dust in Siegfried's eyes: seduction and deception are the keynotes here, as in many other places in 'The Twilight of the Gods'.

It is perhaps necessary to add one thing, in conclusion. It is quite impossible to ascertain how far Wagner was *conscious* of his persistent use of this or any other formula, or how far his use of music as an expressive language was the product of rational thought. Wagner, who wrote so much on so many subjects, hardly ever referred to his actual processes of musical composition. The only clue we have is a paragraph on the development of the Rhinemaidens' original cry of 'Rhinegold' throughout the whole of 'The Ring': in it he expressed surprise at the way in which the phrase evolved into ever new harmonic forms, as the idea it represented became modified by subsequent events in the drama. This implies that direct inspiration played a very large part. Whatever the truth in this matter, there can be no doubt that his use of music as a language was always coherent and consistent, and a detailed analysis of his procedure rules out the element of coincidence. Despite all the excellent books written about Wagner, we still await the most necessary of all, the one which will bring out the true significance of his works by getting to grips with the stuff of the music itself.

The Musician's Bookshelf

'Schumann.' A Symposium edited by Gerald Abraham

[Oxford University Press, 21s.]

The musician's bookshelf, and his purse likewise, are presumably not capable of infinite expansion. Of a new book on a well-known nineteenth-century composer, therefore, it may be properly asked whether its publication is justified by some new material or a fresh viewpoint. Particularly is this query pertinent in the case of Schumann, who as recently as 1948 was the subject of an outstanding study (by Joan Chissell) in the inexpensive 'Master Musicians' series.

Prof. Abraham, himself a notable contributor to Schumann studies in recent periodical literature, here follows the editorial method previously used in his symposia on Tchaikovsky, Sibelius, Schubert, and Grieg. The present volume, however, comes from a different publisher, and one notable gain is immediately apparent: the music examples are to be found at their correct places in the body of the text, and not heaped together in an appendix. (Regrettably, however, there is still no general index, though there is an index of Schumann's compositions and a bibliography.) The proportions in which the book is split among the various contributors are interesting. The piano music (Kathleen Dale) is allotted 86 pages; the songs (Martin Cooper) 40; the chamber music (A. E. F. Dickinson) 38; the purely orchestral works (Mosco Carner) 69; the works for solo instrument and

orchestra (Maurice Lindsay) 15; the dramatic music (Gerald Abraham) 23; the choral works (John Horton) 17. These are followed by a single page of chronology of the composer's life, and preceded by an essay, 'Schumann the Man', by Willi Reich, of only eleven pages—not a compressed biography, but notes on Schumann's character and personality drawn from his own writings.

The chief disadvantage of this editorial scheme is that it makes no contributor responsible for commenting on the composer's musical style as a whole. In these pages, therefore, will be found no thorough analysis of Schumann's harmonic and rhythmic innovations—still less of their relationship to the styles of the composer's immediate contemporaries and of Brahms as his legitimate successor. Further, the avoidance of what may be termed the straightforward biographical approach is particularly inappropriate in Schumann's case. He stands at the opposite extreme from Schubert, whose 'life' apart from his 'works' is of the smallest interest. Schumann, besides being a composer, was so much else. He was a leading critic and a champion of such 'progressives' as Berlioz. He was a keen sympathizer with political liberalism. He was the husband of one of the century's most celebrated pianists, and was himself a frustrated virtuoso. (Did the crippling of his right hand as a young man have anything to do with his later mental instability?) Moreover, his music was strongly influenced by his literary

interests, in a way that may recall the English painters of the Victorian age; and indeed the 'literary' aspect of his piano works may have contributed to the success which Schumann's music achieved in Victorian England. Since then Schumann's stock has fallen, like Mendelssohn's but unlike Chopin's: the tempered praise of the present volume is unlikely either to raise or to lower the currently accepted valuation.

The contributors are, of course, aware of this many-sidedness in the personality of Schumann; and they duly drop non-musical hints here and there. But the effect on the reader is too often one of fragmentation—and, in Kathleen Dale's essay, of confusion. Her text has no sub-divisions throughout its great length, and her last forty-five pages are not even broken up by one music example. The reader is switched without warning from musical comment to an odd biographical detail, and from appreciation of the finished versions of the music to consideration of Schumann's thought-processes as shown by comparisons with his sketched earlier versions. These earlier versions have been revealed in recent German works on Schumann by Werner Schwarz, Wolfgang Gertler, and Wolfgang Boetticher; and it is principally in bringing their researches before the English reader that Prof. Abraham reasonably claims something new and distinctive for this book. But he seems to ride this horse rather too hard: are the sketches really so interesting? They are 'significant', doubtless, to musicologists, but in such a book as this they might have been more conveniently handled in a chapter or appendix of their own, with mere brief references in the general text. Instead Mrs. Dale's discourse is (for instance) interrupted by nearly four pages on the apparent ancestry of 'Papillons'; and into Mr. Dickinson's chapter the editor himself bursts with no fewer than eighteen footnotes—all of them about the sketches, and several of them incorporating music examples. The most that can be said for this procedure is that it enlivens the dry pedagogy of Mr. Dickinson, who writes in this style: 'After this allegro molto moderato, a movement of the scherzo type is inevitable. The assai agitato in question, in the relative minor, displays a syn-copated rhythm in three 16-bar periods, emphasized by repetition of the first and of the remainder, and also by certain changes of tonality in the second and third. From this theme four variations are derived with reasonable resource and developed with a firm climax of tone, from which the music relaxes to a quiet coda in the major, freshened by striking changes from F sharp to E flat and back.' (String Quartet in A major; no music examples.)

Martin Cooper's and Mosco Carner's chapters, in happy contrast to the foregoing, display both the penetration of judgment and the grace of style which one expects from these authors. For some tastes, however, Dr. Carner is too ready to discern 'influences'. In the second subject of the opening movement of Schumann's second symphony he sees a 'close resemblance' to the main theme of the middle movement of the piano concerto, and in the same symphony the first theme of the finale is said to begin by 'echoing' the opening of Mendelssohn's 'Italian' symphony. Curiously, however, Dr. Carner does not follow Tovey in

ascribing to the 'Overture, Scherzo, and Finale' a definite model in Cherubini's overture to 'Les Deux Journées', merely referring instead to a 'Cherubinian' touch in one of Schumann's phrases. Mr. Cooper is not really sympathetic to German literary romanticism of Schumann's type; but if he thus discloses himself as an unbeliever in the temple, that adds to rather than lessens the force of his appreciation. He finds Schumann supreme in his 'special domains': 'the romantic night-pieces like *Der Nussbaum*, *Frühlingsnacht*, *Mondnacht*, *Schöne Fremde*; or what may for want of a better title be called psychological, rather than dramatic, lyrics as those of the *Dichterliebe*, *Wer machte dich so krank?*, *Die Fensterscheibe*.' He has little patience, however, with the parallels in song to the 'Kinderszenen' for piano—though, he adds, 'it is possible that in the nineteenth century children could be persuaded to adopt, at least in public and before their parents, some of the qualities attributed to them in the songs—extreme naïveté, love of nature, a sense of pity, and at least nascent Sabbatarianism'.

In inviting our attention to the dramatic and choral works, the editor and Mr. Horton might seem to be pursuing an ill-rewarded labour. But let it be recalled that 'Genoveva' was resuscitated and staged at the Florence Festival last year; and in at least one reader this volume has awakened a desire to hear the 'Scenes from Faust'. Mr. Lindsay awakes a similar interest in some of the works for solo instrument and orchestra. He himself puts the cello concerto on the same high level as the piano concerto. His treatment of the Concertstück for four horns, however, is odd. He says that the last movement is in D minor; in fact, though it begins in that key, it ends in F, the key of the first movement. And since he reproduces in music-type a theme full of romantic yearning from the slow movement, it is curious that he omits to mention Schumann's emphatic quotation of the same theme in the finale. Mr. Lindsay further says that of the four solo instruments, two are intended to be valve-horns and two natural horns (Joan Chissell makes the same erroneous statement): in the score each of the four solo instruments is marked 'Ventilhorn' (i.e. valve-horn), and it is the two *ad lib.* horns in the orchestra that are marked 'Waldhörner' (i.e. natural horns).

There are accidentals omitted, or bars that fail to add up correctly, in certain of the book's music examples—nos. 26, 70, 74, and (presumably) 16, from an unpublished work. These, however, are of slight importance; more annoying is the needless obscurity in which some of the authors indulge. Mr. Cooper is not exempt from this. Discussing the songs 'Zum Schluss', 'Talismane', and 'Über allen Gipfeln' he refers to 'the flowing quavers in the middle section of *Talismane* and the festoons of crotchet triplets at the words *Warte nur* in the Goethe poem.' By 'the Goethe poem' he means 'Über allen Gipfeln'—but 'Talismane' is Goethe's too; and in the book's index of works 'Über allen Gipfeln' is not referred to as such (since this is the first line of the poem, not the title) but is entered correctly as 'Nachtlied'. Mrs. Dale introduces Roman numerals for some of Schumann's opus numbers without ex-

plaining that this was the composer's own method of labelling discarded early works. She writes at length of the 'Abegg' variations without mentioning why they were so named. Again, 'What is *Carnaval*, op. 9', she asks, 'but an incomparably imaginative series of variations *sur quatre notes*?' Unless the reader remembers (he is not told) that Schumann subtitled this work, in French, 'scènes mignonnes sur quatre notes', this is merely baffling. But then Mrs. Dale's standards are severe: 'Every musician knows', she writes, 'that the set of *Abegg* variations was Schumann's first published composition.' ('Every schoolboy knows', as Macaulay used to say.) German titles of instrumental works are not translated, nor are song-titles (though Mrs. Dale lapses into English on pages 58 and 82); to presume thus far on the reader's acquaintance with German was perhaps not unreasonable, but Mrs. Dale and Dr. Carner should surely have obliged with translations of their substantial quotations from German poems.

As editor, Prof. Abraham might without sacrifice of scholarship have made this book less formidable to the cultivated but not omniscient reader; as contributor, he might himself have added the chapter which could have summed up and unified this over-atomized discussion. The book as it stands, though of substantial value both for its factual material and for its views, hardly takes pride of place on the shelf.

ARTHUR JACOBS.

'The Background of Music.' By H. Lowery

[Hutchinson, 8s. 6d.]

Dr. Lowery throws the cool but cordial light of science upon divers aspects of music as an activity of the mind: upon the problems of hearing and interpreting sounds, of tone production, of the nature of musical skill, and even of criticism, that baleful pursuit. The author is well qualified, as much by his degrees (M.Ed., Ph.D., D.Sc.) and the post he fills (Principal of a Technical College and School of Art), as by his experience in practical musicianship, and his philosophical, undogmatic temper. Artists have rarely taken full advantage of scientific explorations. Even in 'appreciation', the topic most open to investigation, rule-of-thumb, or no rule at all, is still common usage. One of the sharpest pull-ups I ever had resulted from hearing Dr. Vernon discuss the half-dozen or more widely varying (and often highly opposed) ways in which different people may take in a work. Dr. Lowery explains simply the basic processes: the words 'cognition', 'conation', 'volition' need alarm none. In 'Some Recent Researches' he tells what has been done in the way of testing ability by Seashore, Kwalwasser and Dykema, and a few others. It is well to hear some of the criticisms of these methods of trying to assess musical ability in the masses. I am afraid that little profit emerges. Sharp ears may belong to poor musicians, and vice versa. Much of the research into the qualities of the musical mind deals with physical and sensory matters: some truths, and more speculations, can thus be evoked; we are nearer to understanding the machinery of performance and

composition, but little can be gathered about what happens to us when (and after) the music sounds, and why. Large, bold claims are no longer made: so there is an advance; even to know more surely what it is that we don't know, is to become more scientific. Measurers will continue to disagree with interpreters on what the finger can and cannot do to the key, in the way of influencing tone-quality. The scientist is apt to consider sounds separately: the artist, in groups: and inevitably the performer, of imagination all compact (else no artist he), believes what his nature impels him to believe. Besides, in the mathematics of artistry (as of love) two and two may make five. Science is more persuasive when it shows us what eye and brain do in reading music: here Dr. Lowery's information suggests how much abler in sight-reading most of us could be. Then we have a little about the therapeutic values of our art, to contemplate which is congenial indeed. There is a Council for Music in Hospitals, gathering ideas in this newly-explored field. Research literature accumulates, as to both the physiological and the mood-affecting results. To this and the other sides of his many topics Dr. Lowery provides nearly a hundred book- and article-references, together with suggestions for further reading: his volume, it will be seen, is designed for the wayfaring music-lover, who from two hundred pages can gather a great deal of knowledge. We see how useful science can be, whether in showing us which kinds of music produce 'group cohesion' and which bring 'repressed emotional forces into consciousness', or just in teaching us to beware of always banking on what the ear thinks it hears. There are some pretty self-swindles there, which I enjoy contemplating more than the pitfalls of Criticism, upon which Dr. Lowery has about the best-balanced chapter I've read. Here, perhaps, science must ever take a back seat: though the 'principle of relativity' looms forth—a simpler one than that which Einstein knows. The biggest stumbling-block seems to lie in the divergence of definitions. Why can't critics at least agree to define their terms?

Behind any such wide-ranging survey of music-and-mind lie the teacher's perpetual regrets: that by no means all the minds best suited to explore and interpret music get the chance of education; that musicians proceed so largely at haphazard; and that they don't sufficiently impress on the public the high value of music as both a many-sided activity and discipline, and a means of seeking life-giving aspects of truth. The work of the scientist in both spheres is invaluable, and Dr. Lowery has done excellent service in his attractively modest presentation of the case for our fuller collaboration with these faithful servers of both science and art.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'Music in Australia.' More than 150 years of development. By W. Arundel Orchard. Pp. 238. Phoenix House. 30s.
- Schumanns Kammermusikbuch.' By Otto Schumann. Pp. 538. Wilhelmshaven: Hermann Hübener Verlag.
- 'The Origin and Structure of Rhythm.' By John L. Dunk. Pp. 96. James Clarke, 10s. 6d.

Harvest blessings, richly showered

Harvest Anthem for S.A.T.B.

Words Anonymous

MUSIC BY

BENJAMIN J. MASLEN

London: NOVELLO & COMPANY, Limited

SOPRANO
ALTO

TENOR
BASS

ORGAN

Con moto *mf* Har - vest bless -

Con moto *mf* *G!* *mf* *

Ped.

ings, rich - ly show - ered — By — the God — of — love;

By the *p*

p Sw.

Man.

Heav'n's blue sky a - bove: *cresc.*

Field and gar - dens sweetly flow - ered; Heav'n's blue sky a - bove: *cresc.*

p Ch.

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* Accompt ad lib. between brackets

(1)

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HARVEST BLESSINGS

p *cresc.* *f* *>*

For these mer - cies now we sing Grate -

p *cresc.* *f* *>*

f *g!* *>*

Ped.

- ful praise to God our King.

p *p*

Na-ture's year-ly won-ders shar - ing, Thank we

p *p*

mf Full Sw.

HARVEST BLESSINGS

now our Lord, Who, for all His crea- tures car - ing,

p

Doth His gifts af - ford. For these mer -

p

Man.

- cles now we sing Grate - ful praise to God our

cresc. *f* *>*

cresc. *f*

f *G#* *>*

Ped.

HARVEST BLESSINGS

King. ——— Lov - ing God ——— and lov-ing

p

dim. *p* Ch. Man.

neigh - bour, — Man in joy doth reap ——— Har-vest of the far-mer's

mf

mf

la - bour, — Har-vest of the deep. ——— For these mer -

p

p

HARVEST BLESSINGS

cresc. *f* >

- cies now we sing Grate - ful praise to God

cresc. *f* >

f *G♯* >

Ped.

our King. He —

pp

pp

dim. *pp*

Man.

— Who took the bread and brake it, — Blessed — it with the wine, — Com-

HARVEST BLESSINGS

rall.

mon food of earth, doth make it — Sus-ten - ance di - vine. —

Ped.

accel. rall.

accel. rall.

mf Sw. cresc.

allargando

f

Har - vest bless - ings, richly show - ered — By the

f

allargando

f Gt

HARVEST BLESSINGS

God of . might; ———— Bo-dy, soul and mind, em - pow - ered, —

— Praise Him in the height! Praise —

ff

Man.

rall.

ff

— Him, Praise — Him, Praise — Him in the height! —

Praise Him, —

rall.

ff

Tuba

Ped.

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Round about Radio

By W. R. ANDERSON

THE most cordial impression of the month welled up from Julius Harrison's Mass, a broadly built and truly felt work, a wholesome, generous and heart-warming memorial to his daughter. Here is sterling British craftsmanship and insight, and what I look for so often vainly—writing that is in the native grain, with a clear turn of personality. Of its particular and now little-pursued type, the work is a landmark. Apart from any personal outlook, religious or philosophic, one must, I know, beware of over-praising music that unfashionably appeals to the heart: so a small percentage of my welcome may perhaps be written off, as revulsive. More than enough remains to assure the right people of deep satisfaction.—One of last month's 'contemporary' hours I decided, after some consideration, to let pass into the keeping of the Ewigkeit without comment from me. Words, I felt, failed me: such, at least, as a family journal could print. So many such offerings could be characterized by the remark I found in the always winsome *Countryman* magazine: the owner of a nameless apple-tree thus describing its fruits: 'They wun't bake ner stew, ner you can't bite 'en; but they *do* kip'. Well, whoever wants the sort of unrefreshing contemporary fruit I'm thinking of can kip 'en.—I thought our British singers put up an uncommonly strong show in 'Armide', among the esteemed French artists, such as Cuenod and Cambon, who were using their native tongue: quite a little triumph, well backed up by crisp choir-work from the Opera Chorus (Alan Melville), and endearing flutery.—'Blame Not the Bard', a Tom Moore programme, *did* blame: too much. Now and again the B.B.C. seems to me to be so sharp that it cuts itself, as we say. Another phrase for it is 'Too clever by half'. Too little was made of the higher aspect of Moore, as an Irish minor-Burns, of weaker social fibre. We can afford not to stress the skits and political waste, the prettifying of tunes (in a rotten age of society), and to emphasize the fancy and poise of the love-songs: above all, Tom's love for Ireland and freedom.—Among items enjoyed I may mention Clive Lythgoe's well-conceived exposition of the Chopin B flat minor sonata, Rawsthorne's clever 'Concertante Pastorale' for flute, horn and strings, and Jacob's deft, vivacious flute concerto (Gareth Morris). Another flute concerto was Ibert's (Geoffrey Gilbert). This work of 1924 shows in the first movement a gay, even gaudy tincture of that sub-acid flavouring which the French, ever the most skilful cooks, use so tastefully without excess. Even in the dangerous Twenties the best of them did not let the stopper fall out of the bottle. The slow movement, richly decorated, sounds rather rarefied. Ibert always keeps a core of dignity, and his quiet wavering harmony is delicious. With such composers we feel sure of pleasure, even if the basic material be a bit meagre.

Gavazzeni's 'Concerto di Cinquando' no. 2 takes its title from a village whose spirit seems

congenial to the composer (born 1909). He, it is not difficult to guess, is a pupil of Pizzetti's. The music, in two movements, is pleasantly wayward, lightly scored, gravely well-directed in a longish, easy-going run. I found it a relief to hear something quiet and thoughtful.—A programme of early Schumann showed nothing significant, I thought: the op. 1 piano quartet of 1829 exhibited some of the well-known chivalric-theatric gambits, and of the less amusing rhythmic finger-prints (marks of leg-irons, rather?).—Milhaud's first symphony (1939) had, surprisingly, its first performance here in April. In just under 27 minutes we have a deal of amiable character music, a rather strikingly expansive slow movement, a scherzo which I thought too rash and rickety to make good, and a likeable dance for the finale; but there is a crabbedness in the harmony, and a tendency to over-score rather absurdly.—Anthony Lewis's 'Tribute of Praise' (28 minutes) is for soprano, baritone and choir, without orchestra. The words are Biblical, mostly from the Psalms. Not much solo work is included in the five items, which are shapely, mild in asperity, and often attractively coloured. The washes of tone, at times, are reminiscent of Holst's ways, and of those in mediæval days. Choirs will find its problems interesting, I think.—Alwyn's 'Rhapsody' for piano quartet is short (eight minutes): a bright, well-knit example of readily approachable craft.—'Tannhäuser', in German (from Hamburg), seemed like an exciting novelty. How well this antique fustian wears! Young brow-bending, nerve-twisting composers might try to discover why. Fischer-Dieskau probably made Wolfram so alive because (for one reason) he is a fine singer of *Lieder*. The whole cast was powerful, Aldenhoff as the hero, Schech as heroine, Hermann, Venus, and the rest.

Croft-Jackson's piano 'diversions' entitled 'Hrossey' evoke the far Scots misty islands: modest expressions of feeling, in a good British tradition of calm reflection and cordial admiration avoiding romantic excess. Margaret Good, in a programme of music rather low-toned, emotionally, also gave us some 'Ironic' little pieces by Dag Wiren, which I found very mild: much more so than our Bernerisms of a quarter-century ago. Rubbra's prelude and fugue on a Cyril Scott theme was a quiet, chaste and seemly seventieth-birthday tribute.—Martinu's second piano concerto, played by Firkusny, is a gay, resourceful, lightweight work lasting twenty-six minutes. The same programme contained Roussel's fourth symphony. I find the processes of this composer fascinating. Of those long, winding gambits (as in the slow movement) he is easily the leading master, as he is also of orchestral perspective and what might be called staging. When there is a hint of delicate languors from the Twenties, one is never in fear of gauchery.—Frank Martin's apocalyptic 'In Terra Pax' (1944) seems able 'sensation' music, in this writer's familiar bleak idiom, which here,

it seems, takes on a mediæval feeling. The writing is sometimes strained; I found it tiring to listen to for long.—The same programme contained Kodály's 'Variations', splendidly showy, crafty, and surprisingly little-heard, as well as Dvořák's endearing 'Te Deum', every phrase still as fresh as the Spring.—Leslie Waters wisely sought some of the less-familiar poems of Beddoes and others for five lively settings, whose able deployment of curve and colour was well put over by the baritone John Cameron.—Richard Arnell's third symphony lasted for sixty-one and a half minutes. Repeat, sixty-one and a half . . . The composer repeats, too, and did not engage my interest all the time. The music, which is not horrid, is neatly but bittily made: I'm afraid 'made' is the right word, and 'pretentious' another (not too harshly meant) that came quickly to mind for this confident, wordy, glib discourse. For the third time, I mention the length: sixty-one and a half minutes. . . . That makes over three hours, by now. It felt like more.

Thinking around the point raised above, centring upon the word 'glib', I wonder if composition for some of our people who are getting out into the world a bit (and good luck to their chances) may be a habit, not, as it should be, a visitation and a vision. I think, for example, of the obvious contrasts of two of the works mentioned above: the Harrison and the Arnell. Age and experience must be taken into account, of course: but above and beyond all are more important qualities of mind and heart. The B.B.C.'s heralded swans so often turn out geese; with mystique and magniloquence it tends to confuse, and sometimes it deifies when it ought to defy: boosts, when it might better seek a balanced criticism. Composers tend to be 'spoiled' through lack of this; dramatists are not thus pampered.

Though the B.B.C. avoids music criticism, creative artists cannot do without its practitioners, those indestructible scarecrows or Aunt Sallys who recently came up for yet another basting by one of the more fortunate composers. We do well not to be angry; it is good for us to review our profession of art-taster. We are doubtless partially parasitic, but so are many workers, if you push the word at all far; many, ever, must live on others. 'Members one of another' is a better thought. With all sympathy for creators, I find laughable the suggestion that fellow-composers would make better critics than the present fraternity. True, they might be better musicians; but all down the ages nothing is commoner than to find able-writer-A seeing nothing, hearing nothing, in equally-able-writer-B. I see more point in a plea, often made, for criticism-at-leisure: the next day's paper goes to press terribly early. Yet a quick first-impression may show facets of truth. (Who shall define truth?) Most critics have been through one or more musical mills. Few of us compose: that seems to me a safeguard: but we all are bound to have some bias. I dislike the word 'prejudice', which implies something we try to avoid—prejudging; but bias—yes, it is inevitable. We are all,

willy-nilly, bent by temperament, experience, upbringing, the frailty of all humanity.

I often repeat a remark from one of the best chapters ever written for stage-aspirants—Julia Neilson's, in her autobiography, 'This for Remembrance'. She adjures her reader, when the first bit of success comes her way: 'For heaven's sake, be humble. . . . Remember that a pinch of criticism is worth a pound of praise'; she adds that the actress will get plenty of the latter, and, unfortunately, less and less of the former. . . . Any criticism, from no matter how humble a source, is worth examination and consideration; it may be clumsy, or uninformed, yet it may contain the germ of some profound truth. . . . How shrewd and sovereign is that word 'unfortunately'! Cannot we trace occasional arrogance in artists to a shortage of real criticism? It is not for me to look sideways upon fellow-practitioners: yet may I venture the suggestion that some young composers have been over-praised? There appears at times a spirit which I think arises from the thought 'Well, this style doesn't get far; it's even ugly, but it seems to be about the best we can expect, so let's boost it a bit'. Critics should by law be compelled to exhibit—say, annually—a statement of their critical credo. Why should not criticism even aspire to a modest degree of science? That respected practitioner in drama, C. B. Purdom, thinks it can. Criticism he describes as 'a process of thought in which reactions are analysed, and the work is judged according to the dramatist's intentions, while the value of what he intended is measured in relation to the nature or end of dramatic art'. This is good—very good: though, as with all artistic definitions (and a good many in every other walk) we may well start with the wise tag: 'It all depends what you mean by . . .'. No such definition can be fool-proof, or enemy-proof. Values will always be disputed, as will 'the nature or end' of an art; but here is something about as firm as we can expect, to discuss and dissect. We all, especially the young, love to be praised, and flinch from dispraise. I'd like to see our college students trained both to criticize, in some measure, and to take criticism as wise Julia Neilson urged, humbly; the meek spirit can be a cushion in which certain critical arrows will be harmlessly buried. The nub of Purdom's wisdom is in that phrase 'Value . . . measured in relation to the nature or end of . . . art'. Aye, there's the nub—and the rub.

Munich International Music Competition

Under the auspices of the Broadcasting Corporations of the Federal German Republic a competition will be held at Munich on 2-17 September for players of the piano, organ, violin and cello. Seven prizes and twelve 'encouragement' prizes are being offered without order of precedence. Prospectus and entry form may be had from the Internationale Musikwettbewerb München 1952, München 23, Königinstrasse 44.

An International Competition for String Quartet playing will take place in Liège, Belgium, during September. The competition is open to string quartets of any nationality and there is no age-limit. Final date of entry is 30 June. Particulars may be had from the Secrétariat du Concours, 66 Rue de Joie, Liège.

Gramophone Notes

Mozart, K 375

This Serenade in E flat for bassoons, horns, clarinets and oboes is played on Parlophone R 20610-12 by the London Baroque Players under Karl Haas. Mozart took great care over this work—so he wrote to his father—because it was to be heard by a man whom he hoped to secure as a patron. Signs of this care are everywhere. The first is an elaborate exposition for the sonata-form opening movement; it occupies nearly the whole of side 1, and as it draws to its dominant cadence we breathe a hope that Mr. Haas will not order a repeat. He does not, and rightly, for the development is quite short, and the whole pattern is gone through again by way of recapitulation. A fine pattern it is, with 'galant' and 'learned' (i.e. tune bits and contrapuntal bits) beautifully mixed and some gay virtuosic work in thirds for clarinets and bassoons. But twice is enough, for a play-through of the whole work; and if you want repeats you can always put the needle back. I have called for many repeats, but only in small sections in order to hear these players perform their exquisite acrobatics. Side 3 contains a short minuet and a long trio that is happily played with both repeats. Here is 'great care' indeed, and inspiration, and that superb craft which can endlessly turn simple things into novelties and surprises. The adagio and the second minuet-and-trio (sides 4 and 5) are up to standard in their elaboration and finish of style, but range lower in inspiration. It is the final allegro, on side 6, that causes these discs to stay perched where I can easily get at them. It is the best chuckle-maker that has come my way since the Divertimento K 361 which HMV issued in 1948. It also has a rare turn of speed, not in the *presto* sense, but in the way ideas come on each other's heels. What says Einstein? 'In the finale, the main theme of which seems a compliment to Haydn, there is as much depth and workmanship as the category and the festive occasion allow.' A reserved judgment, this; no doubt the scholar has to restrain the enthusiast, who otherwise might break out on every page. And it may be that the scholar never heard the piece played in the way of the London Baroque Ensemble. Here is skill beyond ordinary measure, and lightness of touch, and all the things that we call 'ensemble'. Here, too, is players' wit added to the composer's. The whole thing comes excellently from the needle.

Haydn No. 39

Haydn wearing a frown is an unfamiliar figure, and with this symphony in G minor as introduction he is not an acquaintance one wants to cultivate. It is the most stern and severe work of Haydn's that you are likely to encounter. It is also the stiffest, most repetitive, most prosaic and—how far may we go?—the stodgiest. 'Suffering and grief', 'passion and sorrow', say the Haydn scholars, seeking moods behind the music; and they conclude that Haydn's clumsiness, compared with Mozart's finesse in the same mood and key, was a sign of his slower mental development as a man. Perhaps they are right. The work is of

interest mainly as a specimen of Haydn out of his nature; and if you like you can also find interest in technical things, observing for instance that in the first movement there is no distinctive second subject. But the music itself is distressingly below a great composer's level; and that stands for most of the four movements. The recording does not help to make it agreeable. String tone has little body or character, and is stringy in the wrong sense. Bass is often muffled. If these remarks strike you as unsuitably applied to a work by Haydn and a performance by the Vienna Symphony Orchestra under Jonathan Steinberg by arrangement with the Haydn Society of Boston, then get Parlophone SW 8145-46 and judge for yourself.

Telemann on the Harpsichord

Telemann (see dictionaries) always seems to bring a bit of special character to the gramophone. A composer who fired off such an enormous quantity of works (forty masses, forty operas, six hundred French Overtures and other things in proportion) was bound to get a number of bull's-eyes; and of course the gramophone would seek out his successes. On HMV, C 4167 Irmgard Lechner plays harpsichord fantasias in D minor and G minor, each consisting of an allegro, a short slow movement, and the allegro again. An easy-going form; but each allegro is a vigorous, high-spirited piece full of good composer-stuff, and stands up to plenty of hearing. The harpsichord sounds are splendid in their sonority and definition; and in Lechner's hands, their rhythm.

Martinu

I have lately seen words of tribute attached to the name of Martinu; so I dutifully strive to join the band of admirers. He thwarts me; never more so than by his concerto for two string orchestras, piano and drums. General impression: the two orchestras, each multilocal, keep at it, and each other, in a perpetuum of urgent contention, protestation and declamation. Anybody with a score may deny this and point to many rests. But still the chief characteristic of the work is over-pressure, and it amounts to a negation of everything that we understand by style in music. Vigour of action, the faculty of going on and on: these, as far as they are valuable, may go down on the credit side. So far, I think, the assessment has been objective, or nearly so. Coming to the notes, one has to be personal, for one man's wrong notes are another man's right ones. To my ears wrong notes abound, and they create ugliness without significance. Add the obscuring or supplanting of musical thought by surface energy and fuss; add other personal reactions, and altogether my efforts to become a Martinu fancier are somewhat hampered. Still, one can always go on trying; under stress of duty I must play the thing again. . . . I find this time that there are more rests than I thought; selective scoring, largely associated with the piano, occupies perhaps a quarter of the whole. But the over-scored parts vibrate in the memory. This renewed hearing has not tempered

the harshness of the more typical pages. Question for the believers: where, in the slow movement, does your enjoyment begin? The orchestra is the Philharmonia, the conductor Rafael Kubelik, and the pianist Sidney Crook. (HMV, C 7911-13.)

Germani

Again a person unversed in the rules has to give his impression of a famous organist in action. It seems to me—I say it with the utmost diffidence—that in the Dorian Toccata Germani's tone is too loud and snarling, and that there are phrases which I can see in the score and not hear from the

record (HMV, C 7918-19). The Fugue is started at minim 24. Surely too slow; and Germani agrees, for he plays most of the movement at 30 and towards the end he is speeding along at 36. Still there is the oppressive and often obscuring tone. What causes a musician bred upon chamber music to view the speech of the organ as fundamentally anti-musical? One of the answers is this performance of a major work of Bach's on the organ at Westminster Cathedral. No doubt there are answers on the other side. (Of course I should not have dared to submit remarks of this scurrilous order to the *Musical Times* ten years ago.)

W. MCNAUGHT.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Annual General Meeting

The Annual General Meeting will be held on Saturday, 19 July, at 2 p.m., in the Examination Hall (third floor) of the College. Members only will be admitted.

Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 19 July, at 3 p.m., in the Organ Hall. The President will give an address, and Dr. S. S.

Campbell, F.R.C.O. (CHM), organist of Ely Cathedral, will play some of the pieces selected for the January 1953 examinations. Admission free; no tickets required.

THE COLLEGE is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

J. A. SOWERBUTTS
(Hon. Secretary).

ORGAN RECITAL NOTES

For the first part of his recital for the Organ Music Society, Fernando Germani was as near as I have ever heard him to being out of form. It is the fate of the travelling virtuoso to be sometimes sleepless and almost at the end of his tether, and it says much for Mr. Germani's unselfishness that he would not disappoint his audience on an occasion that may be the last opportunity to hear him in London for a long time. By the time we got to the Fugue of Bach's Passacaglia he had recovered, and the symptoms of unsteadiness and lack of control (which I think I have never before heard from him) had disappeared; it had, where we often get tired of overmuch organ tone, a long quiet stretch, and after that a thrilling end with grand spacing. Among the considerable audience were many visitors who seemed to find the organ repertory new, and it was interesting to see them succumb to the almost magnetic persuasion of Franck's 'Pièce Symphonique'. Much of the first Allegro was very fine and not sparing of dramatic emphasis; the two Andantes, with their slow, patient beauty, were irresistible and indeed touching; the final Allegro ran away with him again a little, but made amends with a presentation that had no inhibitions—which is the only way to pass it off for the pure gold it does not quite succeed in being. It was interesting to renew acquaintance with the 'Colloquy with the Swallows', by the recitalist's friend and compatriot, Bossi, which cannot have been heard here since the days of Lynnwood Farnam. Mr. Germani confessed that he had not been asked to play it for at least twenty years; that did not hinder him from giving a memorized performance of this often odd piece that was as accurate as it was confident. (I know, because I was following at the back of the church from his copy.) It is the organ specimen of the legend of St. Francis preaching to the birds; and as it is both shorter and less extravagant than Liszt's piano affair, it comes out well in the comparison. The birds,

a whole-tone flock, settle with a preliminary flutter and then stand demure and still during the hortations of the saint; only when he pauses do they stir, asking each other what they thought of *that*? At the end they rise and disappear over the horizon, with a Debussyism slightly increased by the sermon. Whether one does or need take it seriously, there is no denying that the whole thing is contrived with no offence against good taste, and (to judge once again from the less sophisticated part of the audience) with a novelty that captivates. I add that it is exasperating to play well and I believe has been long unobtainable. At the end of Mr. Germani's recital we saluted once more the master of the Bossi Etude Symphonique.

It is difficult to sum up one's impressions of the recital by the veteran Allan Biggs. Thirty or forty years ago one would have been delighted by a programme so simple and solid as to comprise just a Mendelssohn sonata complete and a Widor symphony complete, with a Bach prelude and fugue and two Chorale Preludes between; but it is to the Organ Music Society, after all, that is due both the occasion and the public for such a programme. What of the execution? Much of it seemed to me undistinguished, with uncertain rhythm and haphazard or unrehearsed registration. As to rhythm, one could instance the simple slow movement of the Mendelssohn B flat Sonata, which was quite pointlessly shapeless at times as well as inaccurate; or the final Allegro, in which the first whole bar of the first theme was every time a semiquaver short, because the quaver was played as a semiquaver without any lengthening of the preceding dotted crotchet—a horrid jolt. Bach's 'Wachet auf' I found fantastic, with sudden rushes and pauses, some not very good bits of filling-in, and registration that left the chorale inaudible until the repeat, when after quick work on the stop-jams it appeared an octave higher than written. Against this, the G major Prelude,

at a well-judged pace, was clear and played on an ingenious combination of light stops; the Fugue showed, as did other movements in the recital, an avoidance of the frank tone of the unenclosed diapason chorus. Widor's fourth symphony was apparently from the earlier edition, and contained many points which it would be interesting to discuss, for this composer did not always improve his vast machines when he pulled them about. Here Mr. Biggs was an authoritative exponent, and the more difficult or less familiar movements, such as the Fugue and the Scherzo, were particularly appreciated. Of the egregious Andante and Adagio he did nothing to mitigate the oleographic sentiment, and again I was transported to the days of childhood. Not that I minded.

Dr. Thalben-Ball's recital, the first full-length one in London apparently since his return from the antipodes, was as ever a feast, expert, rather mixed, consistently charming and a little breathless. It is doubtful whether Stanford's 'Sonata Eroica', written during the first war and dedicated to Widor and France, is as good a thing as a player may believe. There is a deep dichotomy in it between the long Brahmsian passages and the obviousness of the entries of the Marseillaise. What can French organists think of it? Fortunately they never say. It probably seems to them as ludicrous as Reger's Prelude and Fugue on 'God save the King' does to us, where the theme (impelling one to stand

up) pops out all the time in the voices of a prosy fugue. But the National Anthem is at least a solemn theme; the Marseillaise is a flamboyant war-song, and I doubt whether it is possible to fuse it in a work in a serious style—certainly not in a reticent and high-minded example from the chair of music at an English university. Of Dr. Thalben-Ball's three pieces of old music the most interesting was the Phantasie and Fugue in C minor by Carl Philipp Emanuel Bach; it is one of the few works of his that may have been meant for the organ or for the harpsichord, and shows both the decadence of the fugal style and the increased liveliness that was coming over musical manners. The third Symphonic Chorale by Karg-Elert, on 'Nun ruhen alle Wälder', is seldom played. The soprano and violin obbligati were taken by Miss Ethel Williams and Frederick Grinke, and the outcome of this partnership was as near perfection as I have ever heard. The only unsatisfactory points (and quite small ones) were a slight lack of repose in the long quiet organ sections and too long a delay in coming down to a real *pianissimo* at the end. Otherwise it was enchantment, with the whole audience (a large one) completely still and visibly moved by the sympathy of the three performers and the lyrical beauty of Karg-Elert's favourite work—a fitting testament.

After that Dr. Thalben-Ball should properly have left off. He didn't. I shall. A. F.

MISCELLANEOUS

The Festival of St. John of Beverley was held in Beverley Minster on 4-10 May. Denis Matthews gave the opening recital; the Minster Choir and a string orchestra, conducted by John Long, gave a programme which included Purcell's Sonata for trumpet (Christopher Monk) and strings, anthems by Tallis, Byrd and Gibbons and Charles Wood's 'Hail, gladdening Light'. The Peter Gibbs String Quartet and Geraint Jones each gave a recital and the final concert was given by East Yorkshire choral and orchestral groups, conducted by Walter Hart and John Long.

Three recitals have recently been given at Egham Parish Church. The first, on 28 March, marked the dedication of the new organ when the opening recital was given by Dr. W. H. Harris. On 2 April the St. Matthew Singers, conducted by Alec Gurd, gave a programme and Parts 2 and 3 of 'The Messiah' were sung on 11 April, when the conductor was Mr. Kenneth Pankhurst.

The London Bach Society (Dr. Paul Steinitz) is to give a recital on 24 June at 6.30 in the Priory Church of St. Bartholomew the Great, E.C.1. The programme will include a Mass by Milner and Hindemith's organ sonata no. 2. Programmes 2s. 6d. may be had from Ibbs & Tillet or from 244 Mytchett Road, Mytchett, nr. Aldershot.

Mr. John Lambert directed the music for Holy Week and Easter at St. George's English Church, Paris. Mr. Lambert's 'Missa Brevis' was sung by a group of singers from this country. A concert performance of the work has been given in King's College Chapel, London.

The St. Martin's Cantata Choir, conducted by John Churchill, is to give a recital at St. Martin-in-the-Fields on 22 June at 3.0. The programme will include Part 1 of Dyson's 'Quo Vadis' and Brazilian Psalm by Jean Berger.

The New Music Group (conductor, John V. Fox) gave a recital in the Church of St. Mary and All Saints, Trentham on 11 April. The programme included Tallis's The Lamentations, Parts 1 and 2, and two anthems, S. S. Wesley's 'Ascribe unto the Lord' and Schütz's St. Matthew Passion.

The choir of Stand Church and the Dorothy Lockett Ladies' Choir combined to give a performance of Bach's 'St. Luke' Passion at All Saints' Church, Whitefield, near Manchester, on 6 April. Mr. David Spackman was at the organ and Miss Dorothy Lockett conducted.

The English Church Music Singers (D. J. Neal Smith) are to give a recital at St. Matthias's Church, Richmond, Surrey, on 18 June at 8.0. Anthems by Tye, Tallis, Byrd and Tomkins will be sung and the Evening Service of Robert Parsley. Some modern Church music will also be included in the programme.

Schütz's St. Matthew Passion was sung in the Church of St. John the Evangelist, Edinburgh, on 26 March by the Saltire Singers and Saltire Music Group with members of St. John's Church choir. Peter Pears sang the Evangelist and Hans Oppenheim conducted.

A series of organ recitals is in progress at Holy Trinity Church, Kingsway, and will continue throughout June on Thursdays at 1.10. Dr. Francis Sutton is the organist and the recitals are being given in aid of the Church and Organ Restoration Funds.

The Festival Choir (Hampton Philharmonic, Kingston Orpheus and Surbiton Oratorio Societies), conducted by George Anderson with the Concordia String Players, sang 'Israel in Egypt' at St. Andrew's Church, Surbiton, on 26 April.

Portsmouth Bach Society sang the St. Matthew Passion at St. Mark's, Portsea, on 4 April. The ripieno choir was provided by the Copnor Secondary Modern Girls' School. Mr. Russell Shepherd was at the organ and Major F. Vivian Dunn conducted.

A recital of choral and instrumental music was given in St. Peter's Church, Abbeydale, on 3 April. Those taking part were Mr. Booth Unwin (bass), Miss Judy Abbott and Mr. John Simpson (pianists), Mr. Cyril E. Fawcett (organ) and members of the church choir.

Mr. Frederick Geoghegan, organist of All Souls' Church, Langham Place, is to make a recital tour of Holland before going on to Germany. In Utrecht he will give the first performance of a Suite for organ (in manuscript) by Fricker.

The Organ Music Society's next series of recitals will be given at St. Peter's, Eaton Square, on Thursday evenings at 8.0. Those taking part are Francis Jackson (12 June), Herbert Sumsion (26 June), André Marchal (10 July).

Mendelssohn's 'Elijah' was sung by the Central Hall Choir at Dene Side Central Hall, Great Yarmouth, on 24 April. Mr. William M. Chapman was organist and director.

The Tunbridge Wells Choral Society gave a performance of the B minor Mass at Christ Church, Tunbridge Wells, on 26 March. Mr. Raymond Humphrey was at the organ and Mr. Robin Miller conducted.

The Sheffield Cathedral Oratorio Choir gave a performance of the St. Matthew Passion in Sheffield Cathedral on 10 April, conducted by Dr. Tustin Baker. Mr. G. Hubert Stafford was at the organ.

The Exeter Musical Society gave a performance of Brahms's Requiem in Exeter Cathedral on 22 March. The Rev. John Dams was at the organ and Howard Stephens conducted.

A Lunch-hour recital was given by the Chancery Singers (Douglas Robinson) in Holy Trinity Church, Kingsway, on 30 April.

A series of three recitals was given in Hythe Parish Church during May. Mr. Frederick Skinner, Mr. Allan Brown and Dr. Thalben-Ball were the organists.

Appointments

Miss Josephine Lang, Holy Trinity, Sloane Street, S.W. Mr. Noel Evans, St. Dunstan's, Edge Hill, Liverpool. Mr. Gavin J. Kay, St. John's, Ainsdale, Southport.

RECITALS

(SELECTED)

Mr. Alan Hall, Dallingham Church, Suffolk—Sonata no. 2, *Mendelssohn*; Preludes on chorales and hymn-tunes, *Bach, Brahms, Westrup, Alan Hall, Karg-Elert, Robin Milford*; Two movements, Sonata no. 6, *Rheinberger*; Fantasy Pastoral, *C. F. Waters*; Folk Tune, *Whitlock*; Prelude, *Baird*.

Mr. Purcell J. Mansfield, Art Gallery and Museum, Glasgow (two programmes)—Concerto in F (no. 5, Set I), *Handel*; Madrigal, Serenade, 'Solitude', *Lemare*; Concert Fantasia on Scottish Airs, *Mansfield*; Fantasia and Fugue in G minor, *Bach*.

Mr. Frederick Geoghegan, St. Matthew's Church, Skegness—Passacaglia, two chorale preludes, *Bach*; Pastorale, *Franck*; Sonata in D flat, *Rheinberger*; Canon in B minor, *Schumann*; Humoresque, *Yon*; 'La Nativité', *Langlais*; Toccata, *Vierne*.

Dr. Arthur J. Pritchard, St. Mark's Church, N.W.2—Toccata and Fugue ('Dorian'), *Bach*; Air and Gavotte, *Wesley*; Three chorale improvisations, *Reger*; Fantasia in E flat, *Saint-Saëns*; Sonata in C sharp minor, *Harwood*.

Dr. Harold Darke, Upton Parish Church, Torquay—Fantasia in G, Chorale prelude, 'Schmücke dich', Passacaglia and Fugue, *Bach*; Canon in B minor, *Schumann*; Choral in A minor, *Franck*; Meditation, *Darke*; Fantasia and Fugue 'Ad nos', *Liszt*.

Mr. E. F. Thomas, St. Peter's Church, Edinburgh—Concerto in B flat, *Handel*; Canon in B minor, *Schumann*; Toccata, *Boëllmann*.

Mr. Brian E. Lamb, the Parish Church of Our Lady, Willesden—Introduction and Allegro, *Greene*; Canzona in D minor, *Bach*; Prelude, Air, Gavotte, *S. S. Wesley*; Suite, op. 14, *Elgar*; Three hymn-tune preludes, *C. Hylton Stewart*; Villanella, *Ireland*; Fantasy, *Thomas Wood*.

Mr. Francis Jackson, Dunwood Hall, Endon, Stoke-on-Trent—Introduction and Toccata, *Walond*; Prelude and Fugue in D, *Bach*; Chorale prelude on 'St. Mary's', *Charles Wood*; Sonata in E minor, *Rheinberger*; Three pieces, *Vierne*; Introduction, Passacaglia and Fugue, *Healey Willan*.

Dr. Daphne E. Braggins, St. Paul's Church, Bedford—First and third movements from Sonata, *Elgar*; Legend, *Harvey Grace*; Prelude and Fugue in D, *Bach*; Sortie, *Whitlock*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (three programmes)—Chorale preludes, *Bach, Tertius Noble, Slater*; Two Trumpet Tunes and Air, *Purcell*; Madrigal, *Lemare*; Easter Prelude, *Buxtehude*.

Church of St. Magnus-the-Martyr, London Bridge: Mr. R. Silby Lewis—Introduction and Fugato, *William Russell*; Chorale preludes, *Cyril Christopher, Ethel Smyth*; Toccata in D minor ('Dorian'), *Bach*; First movement, Sonata in D flat, *Rheinberger*; Légende, *Vierne*; Processional, *Frank Bridge*. Mr. E. H. Warrell—Chorale preludes, *Bach, Parry, Brahms*; Prelude Solennel, *Tertius Noble*; Praeludium, *Kodály*; Caligaverunt oculi mei (Opus Sacrum), *Maleingreau*. Mr. Malcolm Davey—Prelude and Fugue in C, Trio in C minor, Fugue in G, *Bach*; Introduction and Passacaglia, *Reger*; 'Fiat Lux', *Dubois*; Two Versets, *Dupré*; Three pieces, *Choveaux*. Mr. Harold T. White—Two chorale preludes, *Parry, Oldroyd*; Fantasia in D, *Healey Willan*; Elegy, *Thalben-Ball*; Prelude and Fugue in E minor, *Bach*; Pastorale, *Franck*; Sonata in A minor, *Rheinberger*.

Dr. J. Dykes Bower, St. Saviour's Church, Brockley Rise—Concerto in B flat, *Handel*; Air, Allegro, *Wesley*; First movement, Sonata in D minor, *Mendelssohn*; Chorale preludes, *Brahms, Parry*; Canon in B minor, *Schumann*; March on a theme of *Handel*, *Guilmant*.

Mr. Herrick Bunney, Gilfillan Church, Dundee—Concerto in D minor, *Handel*; Pieces by *le Bègue, Couperin, d'Aquin, Clérambault*; Fantasia and Fugue in G minor (Great), *Bach*; Prelude no. 2, *Chadwyck-Healey*; Scherzo, *Gigout*; Toccata (Symphony no. 5), *Widor*.

Mr. Michael Fiddaman, St. Augustine's Church, Ipswich—Prelude in E flat, *Bach*; Sonata no. 2, *Mendelssohn*; Minuetto, *Gigout*; Musette, *Maleingreau*; Psalm-Prelude no. 1, *Howells*; Pastorale, *Sumsion*; An Easter Alleluia, *Slater*.

Mr. Marcel Dupré, Philharmonic Hall, Liverpool—Toccata, Adagio and Fugue in C, *Bach*; Sonata in D, *Mendelssohn*; Fantasy in A, *Franck*; Variations (Symphony no. 5), *Widor*; Berceuse, Finale from Symphonic Poem 'Evocation', *Dupré*; Improvisation on a theme submitted by H. Goss Custard.

Music in Public Schools

Lent Term 1952

(The following notes are compiled with the co-operation of the Music Masters' Association section of the Incorporated Society of Musicians.)

Aldenharn (Mr. William Hook)—Three professional concerts: violin recital, choir and string orchestra. School concert: Orchestral items included movements from Bach suite, Haydn trumpet concerto and Beethoven fifth symphony; the choir sang Choral Dances from 'Prince Igor'.

Ardingly (Mr. Robin Miller)—B minor Mass with choirs from Hurstpierpoint and Lancing. Lecture on the Mass by Sir Stuart Wilson. Two professional concerts: piano recital and choir. School concert: vocal and instrumental. Junior and senior house music competitions judged by Dr. Thomas Armstrong.

Berkhamsted (Mr. Ernest Mather)—Brahms's Requiem. Professional concert: two violins and piano. Junior School Concert.

Birkenhead (Mr. Patrick Salisbury)—The Messiah. A Lunch-hour Concert by boys and staff included Ethel Smyth's 'Interlinked Folk Melodies'.

Bishop Wordsworth's, Salisbury (Mr. John Milne)—St. John Passion. Three Lunch-hour Concerts, vocal and instrumental, almost entirely by boys, included movements from a Haydn quartet, Bach fifth Brandenburg, Haydn symphony 104, Cimarosa 'Impresario' overture and Telemann violin concerto in A minor.

Blundell's (Mr. Wilfred Hall)—Two professional concerts: string quartet, oboe and string trio. Two Music Club concerts: 'Stages in the development of some Instrumental Art Forms' and 'The French School'. Service of Lessons and Music for Passion Sunday.

Bootham (Mr. Percy Lovell)—St. Matthew Passion (abridged) with the Mount School. Professional concert: song recital. Joint performance of 'Patience' with the Mount School.

Bradfield (Dr. J. H. Alden)—Two professional concerts: violin recital and string quartet. School concert: Telemann Suite for flute and strings, Stanford Magnificat and Nunc Dimittis in G, and Moussorgsky 'The defeat of Sennacherib'. House Instrumental competition judged by John Russell.

Brentwood (Dr. Edgar Brice)—B minor Mass with the Brentwood County High School. Professional concert: orchestra. School concert: vocal and instrumental solos and orchestra, movements from Schubert ninth symphony and Beethoven fifth symphony, Mozart 'Impresario' overture and Schwindl symphony. Another concert with help of local choirs and orchestra included Vaughan Williams 'Serenade to Music' and Finzi 'For St. Cecilia'.

Bromsgrove (Mr. Laurence Crosthwaite)—Berlioz's 'Childhood of Christ'. House music competition judged by Edgar Day.

Bryanston (Mr. Paul Rogers)—Professional concert: cello recital. Bach recital in the church by members of the staff. String quartets played by Old Bryanstonians now at Oxford. House music competitions judged by Sir Stuart Wilson.

Caterham (Mr. W. H. Milnes)—Seven music society concerts: piano, violin, singers, poetry readings, including two members' evenings.

Charterhouse (Mr. John Wilson)—Messiah (abridged) with unison congregational parts for two choruses. School orchestra: Handel 'Fireworks' music, Haydn 'London' symphony, Beethoven fourth piano concerto. Informal concert included madrigals and part-songs, a Purcell suite and first movement of fifth Brandenburg concerto. Passiontide carols in chapel and Randall Thompson's 'Alleluia'.

Cheltenham (Mr. W. D. Pritchard)—'The Creation' parts 1 and 2. Recital of music in Chapel by the

Cheltenham Bach Choir. Two lectures with musical illustrations by the Music Club. Informal House concerts.

Clifton (Dr. D. G. A. Fox)—'Israel in Egypt' in the cathedral, in conjunction with Clifton High School and Badminton School. Two professional concerts: oboe and piano. School orchestra: Beethoven eighth symphony, Grieg 'Sigurd' march, finales from Mozart oboe concerto and Haydn trumpet concerto. Three boy soloists played movements of Rachmaninov second concerto with a visiting orchestra.

Dean Close (Mr. Derek Gaye)—The Messiah, in conjunction with the Cheltenham Ladies' Choir and the Orlando Singers.

Denstone (Mr. Lionel Lethbridge)—Two professional concerts. Two recitals by staff and boys. Music in chapel for choir and orchestra, including movement from Haydn 'Military' symphony, Mozart 'Coronation' mass, sixteenth-century motets and modern unaccompanied anthems. House music competition judged by C. P. P. Burton.

Dover (Mr. Wilfred Holland)—Fauré's 'Requiem', with the Dover County Grammar School for Girls.

Ellesmere (Mr. Rex Lumley)—Passion music in chapel: Morley 'Nolo mortem peccatoris', Pergolesi 'Stabat Mater', selections from The Messiah. Cathedral services and anthems throughout the term, with special music on and after the day of the Royal Funeral. Recital by music staff. House music competition judged by Mervyn Williams.

Epsom (Hon. J. P. Somers-Cocks)—Three music society concerts: wind quartet, two pianos and organ.

Framlingham (Mr. Alan Hall)—Professional concert: orchestra. Concert by music staff. End of term concert by boys.

Giggleswick (Dr. H. L. Smith)—Two professional concerts: violin recital, orchestra. Concert by music staff.

Gresham's (Mr. H. J. Hales)—School concert included movements from Haydn symphony in D and Beethoven third piano concerto, with Grieg 'Recognition of Land'.

Harrow (Mr. Hector McCurrach)—'The Creation', with Harrow Ladies' Choir and with special unison parts in some of the choruses. Three professional concerts: song and piano recital, vocal quartet, wind ensemble. House Instrumental ensembles.

Hurstpierpoint (Mr. Wilfred Smith)—B minor Mass with choirs from Ardingly and Lancing. 'Music in Miniature' by the Music Staff; various ensembles used nine different instruments and voices. Regular 'cathedral' services and anthems, with emphasis on English composers.

King Edward's, Birmingham (Dr. Willis Grant)—Special service to celebrate the fourth centenary of the founding of the School. Five midday concerts, professional and amateur: wind ensemble, and piano, organ and song recitals. Music competitions judged by Robert Irving.

Malvern (Mr. Leonard Blake)—Professional lecture-recital on Schubert's songs and concert by male-voice choir and works for violin and piano played by the music staff. School concert: Dyson 'Song for a Festival'; Bach concerto in D minor for two violins, slow movement; Purcell suite 'The virtuous wife', Bach 'Sheep may safely graze' and Elgar 'Chanson de matin'.

Oundle (Mr. J. A. Tatam)—Three professional concerts: piano recital, song recital, vocal ensemble. Boys' concert, vocal and instrumental, including music for wind band by Handel and Matthew Locke. House Instrumental ensembles judged by Ivor James.

Plymouth College (Mr. J. H. Bill)—School concert: Bizet 'L'Arlésienne' Suite no. 1, Mozart 'The Shepherd King'. End of term concert included solos for various wind instruments and a Bach Suite for strings.

Repton (Mr. Mervyn Williams)—Brahms's 'Requiem'. Special music for King George VI memorial service. Music competitions judged by Christopher Cowan

Rossall (Mr. Reginald Pease)—House music competitions judged by C. L. Salmons.

Rugby (Mr. C. L. Salmons)—St. Matthew Passion, with members of Rugby High School. Three professional concerts: piano and cello recitals, clarinet quintet. Boys' concert: string and wind ensembles, including Byrd Fantasia for string sextet, Mozart Andante for Mechanical Organ, and movements from Brahms trio and Stamitz quartet. Junior and senior Orchestra concerts: 'Prometheus' overture, and movements from Lalo cello concerto, Telemann viola concerto, Schubert fifth symphony and Beethoven fifth symphony.

St. John's, Leatherhead (Mr. Victor Yates)—Professional concert: piano trio. 'Cathedral' services and anthems. The choir sang evensong in Southwark Cathedral. House singing competitions judged by Dr. C. S. Lang.

St. Lawrence, Ramsgate (Mr. Geoffrey Williams)—Service of Passion and Easter music and Lessons included anthems by Byrd, Handel and H. G. Ley.

St. Paul's (Mr. Ivor Davies)—Fauré's Requiem. Two professional concerts: song recital and string orchestra. School concert: Bach C minor concerto for two pianos. House music competition judged by Dr. Douglas Hopkins.

St. Peter's, York (Mr. Frederic Waite)—The chapel choir sang in the Epiphany Procession with Carols at York Minster. The Messiah, part 2. Professional concert: song recital. Music staff and friends: Brahms F minor piano quintet. School concert: Sonata for trumpet and strings from MS. in York Minster, Purcell (?), arranged for flute and strings, first movement, Grieg piano concerto.

Sedburgh (Mr. Kenneth Anderson)—Professional concert: song recital. School concert: Gounod 'Faust' ballet music, Walton 'Crown Imperial'. House music competitions judged by Sir Steuart Wilson.

Sherborne (Mr. Robert Ferry)—'The Creation' with the Sherborne School for Girls and Lord Digby's School for Girls. Two professional concerts: piano

recital, and oboe and string trio. Concert by music staff. Boys' concert: Arnold Foster's 'Sword dance Suite', Haydn Divertimento for wind quintet. House singing competition judged by Sir George Dyson.

Shrewsbury (Mr. John Stainer)—Mozart's Requiem. Professional concert: male-voice choir. House singing competition judged by Douglas Guest.

Tonbridge (Dr. A. W. Bunney)—Informal concert: string and wind ensembles, Suites by Handel and Bach. Concert by school orchestra: Clarke trumpet voluntary, Haydn 'London' symphony, Mozart piano concerto in A, with three boy soloists. House singing competitions judged by Dr. W. N. McKie.

Uppingham (Mr. Christopher Cowan)—Brahms 'Requiem'. Three professional concerts: piano recital, two pianos, wind ensemble. Three concerts by boys, including excerpts from Byrd four-part Mass. Military band concert. House singing competitions judged by Sir George Dyson.

Victoria College, Jersey (Mr. Norman Blake)—'Pirates of Penzance', with Jersey Girls' College. Recital at opening of College organ. Concerts included Brahms 'Alto Rhapsody' and Stanford 'Songs of the Sea'.

Wellington (Mr. Maurice Allen)—Charles Wood's St. Mark Passion. Two professional concerts: clarinet trio and string orchestra. Two lecture-recitals by members of the music society. House singing competitions judged by Anthony Smith-Masters.

Westminster (Mr. Arnold Foster)—School concert included 'Coriolanus' overture, Debussy 'Petite Suite', Dvořák Mass in D, Holst Psalm 148.

Whitgift (Mr. John Odom)—School concert: solos and part-songs, Küchler 'Concertino' and two movements, Haydn 'Surprise' symphony, 'Spring' from Haydn 'Seasons'.

Winchester (Mr. Henry Havergal)—Mozart Requiem in the cathedral: the College choir with Winchester Music Club. Regular 'cathedral' services and anthems. Choral evensong was broadcast from the Chapel, and the choir joined with the cathedral choir at a memorial service for King George VI. A madrigal party of boys sang at a public farewell dinner for the Bishop of Winchester. Two professional concerts: two pianos and string orchestra. Concert by boys. House music competitions judged by Douglas Guest.

Wrekin (Dr. A. V. Butcher)—The Messiah, parts 2 and 3. Two professional concerts: piano recital and male-voice choir.

WESTWOOD HOUSE

Westwood House, Sydenham, does not rank as an historic mansion; but in its seventy years of existence it has had a life of its own, and its disappearance cannot be recorded on these pages without a pang of regret. In the circle of memories that surrounds the house of Novello it is the breaking of an old family tie.

The house was built in 1881 to be the residence of Henry Littleton, who was proprietor of the business of Novello from 1866 to his death in 1888. The picture shows its dimensions (it had seventeen bedrooms) and enables one to examine its architectural style. If current taste should provoke unappreciative epithets, it should be noted that the architect, John L. Pearson, obeyed the fashion of his day for stately homes, and indeed would not have been allowed to depart from it.

To Henry Littleton the house was more than a residence. It was his hobby. He crowded it with works of art, and he used it to entertain his friends. Many concerts were given in the handsome music room (shown in the second picture), where three hundred could be seated. The room was also used on many an occasion for private theatricals, of which the press took notice.

Such a mansion was well adapted for large social gatherings. Dvořák was given a reception there when he came in March 1884 to conduct his Stabat Mater at the Albert Hall. In 1886 Liszt stayed at Westwood House for over ten days, on his third visit to England. He was then seventy-five and with great difficulty had been persuaded to come over and attend the performance of his oratorio 'St. Elizabeth' at St. James's Hall. On the evening of his arrival over three hundred guests assembled to do him honour.

After Henry Littleton's death the family continued to reside at Westwood House; but in the course of years the place was found to exceed their needs. It was put up for auction in 1895 but not sold. In 1899 it was bought by the Teachers' Orphanage Council, with a large contribution from Passmore Edwards, and opened as a National Union of Teachers' Orphanage. In 1939 the orphans and staff were sent into the country for safety, and since then the house has been empty.

It is now being demolished to make way for a building estate of ninety houses. The only surviving relics of the old establishment are to be the clock tower over the stables (with a renewed and working clock) and the lily-pond in the centre of the garden.



London Concerts

London Choral Society

Various attempts have been made to effect a resurrection of those oratorios of Handel's which have followed his Italian operas into practical oblivion. One of the most effective has been to stage them as quasi-masques. But concert performance has also been tried with partial success—Beecham's 'Solomon' being a conspicuous example. Mr. John Tobin has emulated Beecham's example with 'Alexander Balus', with which Handel followed up the success of 'Judas Maccabæus'. Like all students of the score he has found in it much delightful music, but in reviving it at the Festival Hall with his London Choral Society on 8 May he reckoned without its flat-footed and obscure libretto and its great length, which bothers us more than it worried the leisurely eighteenth century.

Then too there is another difficulty—the lost tradition of florid singing which is essential to what is really *opera seria* with its string of arias and its neglect of the chorus. Mr. Tobin provided his five soloists with cadenzas to insert in almost every aria. The singers of Handel's day certainly allowed themselves embellishments, not merely confined to cadences. But the singers of today, when this dubious practice is mercifully extinct, cannot just throw off spontaneous *floriture*; they must study to recapture with scholarship and diligence something very far removed from improvisation. Miss Olive Groves, who has the right sort of voice for coloratura, was far from happy in the execution of this artificial task. Mr. Alfred Deller had a better idea of it. Mr. Parry Jones, efficient as ever, sang the tenor part but made no attempt at solving the stylistic problem which was not presented in so exacting a form to the lower voices of Miss Anne Wood and Mr. Norman Walker, though they of course had Handel's runs to sing. The chorus sang very well in an obvious sort of a way, the Kalmar Orchestra provided the right kind of period accompaniment, Mr. Boris Ord at the harpsichord supplied an appropriately rhetorical realization of the *basso continuo*. But with all this enterprise, good will and historical care neither Mr. Tobin nor Handel quite succeeded in banishing dullness from the revival of a work not heard since 1768.

F. H.

Mendelssohn's Early Violin Concerto

On 4 May, before a packed audience at the Albert Hall, Yehudi Menuhin gave us the first English performance of a newly-discovered Violin Concerto in D minor by the fourteen-year-old Mendelssohn. Why 'newly-discovered'? The existence of this concerto was known and the omniscient 'Grove' has it in the list of autograph manuscripts which were preserved in the Prussian State Library in Berlin. But we learn from a note provided by Mendelssohn's grandson Dr. Paul Mendelssohn-Bartholdy that during the war these and other treasures were removed to a safe place somewhere in Germany. Their subsequent fate, however, is unknown or, at any rate, reports about it are contradictory. How and where the manuscript of the concerto was recovered we are not told, except that an Oxford antiquary made it available to Menuhin last year.

Like other Mendelssohn juvenilia the work was composed for the Sunday morning musical gatherings at the patrician house in Berlin in which the boy-composer with his brother and sisters were the chief executants. It fits the intimate atmosphere to perfection and is a real *Talentprobe*. Absolute sureness of touch, facility of invention and inborn sense of form already proclaim the future master and here and there a strong hint may be found of that admixture of ardour and gentle wistfulness peculiar to the mature composer's style. What the concerto proves beyond doubt is the fact that young Mendelssohn's chief allegiance was to

Mozart, as witness the somewhat sombre and restless opening *Allegro molto* (shade of K.466!) and the delightful 'gypsy' rondo-finale. It is significant, however, that a more individual note should manifest itself in the shapely and romantically expressive slow movement. Yet the expert writing for the solo part suggests to your critic that it may have had the benefit of professional advice by Eduard Rietz, a friend of Mendelssohn's and an eminent Berlin violinist who is the dedicatee of both the concerto and the famous Octet op. 20; or else some editing has been done by Menuhin *manu propria*. Far from being a museum-piece, this attractive little work might well be served up by other violinists as an *hors d'œuvre* before a more substantial choice from the three concertos in D. Menuhin, adopting the rôle of the historic *Konzertmeister*, played the soli and conducted the tutti of his string orchestra (L.S.O.) and did both with dexterity.

M. C.

A Prize-winning Clarinet Concerto

The first performance of Iain Hamilton's Clarinet Concerto, which won the Royal Philharmonic Society prize last year, formed part of the Society's concert at the Royal Festival Hall on 23 April. The composer, who is now entering his thirty-first year, has already attracted considerable attention in circles specially concerned with new music; the present work was well chosen to introduce him to a wider audience. Two or three of Hamilton's other compositions previously heard by this reviewer carried not nearly the same force of personality as this concerto. It is a work more than promising in its achievement, though open to certain criticism. The solo part, which tested all the distinguished skill of Frederick Thurston, exploits the instrument knowledgeably without being (so to speak) clarinetish: the listener is never likely to feel here, as he may in such dissimilar clarinet concertos as those of Mozart and Copland, the delight that springs from the apparent inevitability of association between the instrument and the music. Nor is the general orchestration quite satisfactory; the solo clarinet jostles the orchestral violins uncomfortably in the high registers, and when, at the opening of the slow movement, a solo horn enters against a background of hushed muted strings, the aim is apparently a velvety sound which is in fact precluded by the pitch at which the horn is made to play. This slow middle movement has, however, a conciseness denied to the two outer movements. The composer's formal plan is boldly enterprising—the first movement, for instance, has only a few preliminary bars before displaying a long solo cadenza—but some passages suggest an element of padding. The most welcome characteristics of the work spring from the composer's gift for extended melody and from his readiness to write music of passionate warmth instead of keeping to the grimmer tracks favoured by certain other young composers. This warmth, like the extended melody, may recall Walton; indeed, Walton's *Sinfonia Concertante* may be dimly recollected during a hearing of Hamilton's slow movement. Yet it is apparent that the younger composer's gifts are his own, and of considerable worth. One looks forward now to hearing his second symphony, winner of a Koussevitzky prize; and meanwhile, particularly if the composer could be induced to make certain revisions, the Royal Philharmonic Society would do well to back its judgment by giving the clarinet concerto a further performance next season. The conductor on this present occasion was Clarence Raybould, who managed the Royal Philharmonic Orchestra efficiently without achieving what may not unfairly be called the Beecham magic in Delius's 'Brigg Fair'. Brahms's 'Academic Festival' overture and Tchaikovsky's fourth symphony made up the programme.

A. J.

Twentieth-century Music at Hampstead

The first season of this new society, which reckons to foster the neglected musical classics of our century, and which functions in Hampstead Town Hall, has been a useful one. Several societies look after new music; but performers are still fighting shy of the not so new, and even our most favoured composers look in vain for third and fourth performances. The last concert of the series, which promises to be one of the best (*Façade*, *Ode to Napoleon* and Searle's piano sonata) has not happened at the time of writing. The fifth (28 April) brought Bartók's 'Contrasts' in a rather too studious performance (but rarely, rarely, have players the natural virtuosity and intuitive sympathy to play 'Contrasts' with gusto and accuracy at once) by Georgina Dobree, a most promising clarinetist (though not quite clear enough of tone in the lowest twelfth of the instrument's register), Malcolm Latchem and Gordon Watson (these two rather subdued). Mr. Latchem and Regis Plantevin threw off Rawsthorne's ingeniously exciting variations for two violins in brilliant form—they were particularly good at the *Rhapsody* and *Nocturne*. Hindemith's quartet with clarinet and piano inevitably recalled Copland's sextet which features the same two instruments and was heard at the previous concert; a good deal more staid than that little fire-cracker, the quartet boasts a deeply poetic *adagio* and a satisfying pastoral first movement with a lovely coda. The finale seems not to make up its mind to stop; at the first close, it is too short; then after an extended episode and return, the music breaks again but even that is not good enough, so another length is tacked on, admirable in itself but difficult to accept in context. The work, which was new to me, had a plain and appreciable performance. Karl Amadeus Hartmann's second string quartet opened the concert. He is, one gathers, the author of a remarkable symphony which was recently recorded. I did not hear all of the quartet but found the last three movements unconvincingly worked out in indeterminate language of a conventional (neo-Reger tinged with early Bartók) sort; but the Latchem Quartet played it as though it were really great, so perhaps it is just not my kind of music. One splendid feature of these concerts is the programme-book which the Society evidently recognizes as an important part of the proceedings, not merely a means of boosting a budget; for a shilling one acquires twenty pages of analysis and information, including articles on composers unrepresented as well as represented, the whole being decently printed and laid out. These programmes are worth keeping.

A New Mass

Anthony Milner, a young composer who studied at the R.C.M. and now teaches at Morley College, conducted the first performance in London of his Mass for unaccompanied choir, in a concert at the latter institution on 4 May. Milner admires Tippett and writes fluently what Virgil Thompson calls *secundal* counterpoint, though with tertial or quintal roots (he begins with bare fifths), and he adopts a more lucid form of Tippett's sprung rhythm, with occasionally jazzy inflections. In this vein he is successful; his dissonances tell, they do not merely gild, for his Mass is built on sound principles of harmonic tension. The most effective passages, for all that, were the homophonous, or nearly homophonous, ones: the *Sanctus*, and the *Agnus Dei*. Two more points to be noted were that he seems to have a gift for re-creating sixteenth-century procedures (perhaps those of Palestrina, or even more Vittoria, rather than of the Elizabethans) in modern terms, and that his counterpoint is thought out emotionally as well as intellectually. It must be one of the shortest Masses on record (eleven minutes and no *Credo*), but it is a welcome testimony to the continued healthy evolution of our church music.

W. S. M.

Milhaud's Second Cello Concerto

This work of 1945 was brought to England for the first time on 30 April by Edmund Kurtz, the dedicatee, who played it at the Festival Hall with the London Symphony Orchestra under Harry Blech. It was redeemed by a slow movement that was beautiful in its tender lyricism and delicate scoring, but the two racy flanking movements suggested that even though times have changed since the heyday of 'Les Six', Milhaud himself has not moved with them. Such music makes an agreeable change from the gritty earnestness of some of our younger contemporaries, but though entertaining to hear once, is unlikely to find a permanent place in the cellist's repertory, brilliantly written and telling though it is for the solo instrument.

J. O. C.

Morley College Concerts Society

The prize for the season's so far worst-planned programme may be safely handed to the deviser of the Morley College Concert Society's all-Handel evening at the Festival Hall on 5 May. Probably not even Handel himself would have suggested that his keyboard concertos were to be heard by the half dozen; and yet this, more or less (for I stopped counting after the first hour or so) was what we were given—or rather what we were *mainly* given: I am forgetting the two oboe concertos (Leon Goossens), the long cantata 'Armida Abbandonata' (April Cantelo), and the second Chandos Anthem (Morley College Choir), which rounded off the concert. Handel, in spite of these strenuous efforts to test our affection beyond rational limits, came through the ordeal well. It was refreshing to hear the harpsichord replace the organ as soloist, and even in the worst moments of travail I was still able to recognize the statuesque distinction of the concerto slow movements, and the uncommonly original thematic material of the allegros. What I should have escaped noticing, had I heard but one or two, was the comparatively primitive form of these works. In our time, the highly-developed concerto form has become so much part of our fundamental experience that it is difficult to accept, as self-sufficient and satisfying formulae, the ceaseless antiphonies between soloist and orchestra, and the busy, fussy character of Handel's jovial counterpoint.

Mr. Frank Pelleg played the solo harpsichord with lavish wrong notes but untiring vigour. Miss Cantelo sang her part in the cantata with charm but not enough drama. I am sure that the Miss Cantelo of Handel's day would have worked up much more passion for such a woeful tale of deserted love (and improvised all kinds of gorgeous sobs and sighs into the bargain). The choir sang their Anthem rather feebly; but who would blame them? It was the evening's very last item and they had been obliged to sit patiently on the platform for at least three hours before being required to open their mouths. Mr. Walter Goehr conducted the Kalmar Orchestra throughout, and at the conclusion showed no visible signs of wear or tear.

D. M.

The Rural Music Schools' Association has been left a house in Hitchin under the will of the late Miss E. M. Seeböhm. It is to be used as a centre for musical education in country districts. Various activities have been planned which include regular weekly music groups, one-day schools and music parties for students from London and neighbouring counties, conferences for R.M.S. directors and weekend and holiday coaching or rehearsal for small groups of amateurs willing to share a room in the house. The Committee of the Editha Knocker Fund has taken a keen interest in the project and has made a substantial donation towards the expense of the organization and maintaining of the house. Particulars may be had from the Secretary, R.M.S.A., 109 Bancroft, Hitchin.

Music in the Provinces

Belfast—Belfast Philharmonic Society on 28 March: Bach and Wagner conducted by Denis Mulgan.

Birmingham—C.B.S.O. concert on 10 April: Iso Elinson in Hans Gál's piano concerto, conducted by Rudolf Schwarz.

Bristol—Bristol Philharmonic Society on 29 March: Elgar's 'The Kingdom', conducted by Mr. Alan J. Kirby in place of Mr. Arnold Barter who was ill.

Buxton—Buxton Musical Society with members of the Hallé Choir on 23 March: Charles J. Lockett conducted Brahms's Requiem.

Cambridge—Members of the girls' and boys' High Schools sang Vaughan Williams's cantata, 'Sons of Light', conducted by Denis Fielder on 26 March. The composer was present.

Derby—Derby Choral Union with Derby String Orchestra on 26 March: Vaughan Williams's 'Benedicite' and Kodály's 'Missa Brevis', conducted by Harold Gray.

Hanley—Ceramic City Choir with the Liverpool Philharmonic Orchestra on 20 March: concert version of 'Aida' under Sargent. City of Stoke-on-Trent Choral Society with the C.B.S.O. on 3 April: Fauré's Requiem and Bloch's 'Sacred Service' under Harold Gray. Stoke-on-Trent Symphony Orchestra: Mahler's Symphony no. 4 and the Franck Symphonic Variations, Dvořák's no. 4, conducted by H. Leslie Jones.

Hereford—Hereford Choral Society with the Albert Webb Orchestra on 25 March: 'Elijah', conducted by Meredith Davies and Dyson's 'St. Paul's Voyage to Melita', conducted by the composer.

Huddersfield—Huddersfield Philharmonic Society on 5 April: Beethoven's Ninth, conducted by William Rees.

Leeds—Leeds Philharmonic Society on 17 April: concert version of 'Dido and Aeneas' sung by the training choir of the Society (the 'Young Phil'), conducted by Mr. George Richards.

Leicester—Leicester Philharmonic Society on 26 March: 'The Music Makers' and Walton's 'Belshazzar's Feast', under Leslie Woodgate.

Leigh-on-Sea—Southend-on-Sea Music Club Choral Society on 1 May: 'Hiawatha's Wedding Feast' and madrigals, conducted by Freda Parry.

Liverpool—Welsh Choral Union and the Philharmonic Orchestra on 5 April: Julius Harrison's Mass in C, conducted by Sargent.

Malvern—Malvern Musical Society in March: Brahms's Requiem, under Leonard Blake.

Manchester—Hallé concerts in April: Britten's Sinfonia da Requiem, Schubert C major symphony, under Barbirolli (4); 'The Dream of Gerontius' (10); Vaughan Williams's Fifth Symphony (17). Laurance Turner String Quartet on 7 April: Dvořák's A flat quartet and, with other members of the Hallé Orchestra, Schubert's Octet.

Newbury—Newbury Choral Society with an orchestra on 9 April: music by Vaughan Williams, conducted by John Russell.

Nottingham—Nottingham Harmonic Society on 5 April: Dvořák's 'Stabat Mater' under Herbert Bardgett.

Reading—The Kendrick School Orchestra, the Reading String Players and the Secondary Schools Festival Chorus on 12 March: Vaughan Williams's cantata 'Folk Songs of the Four Seasons', conducted by John Russell.

Scarborough—The Concert-goers' Society concerts on 12 and 13 April: the Lemare Orchestra with Cyril Smith, Campoli and William Lang (trumpet) in Haydn's Trumpet concerto, the Schumann piano concerto, Mendelssohn's violin concerto and fourth symphony, Beethoven's eighth symphony.

Shrewsbury—Shrewsbury Choral Society with Shrewsbury Orchestral Society on 1 April: 'The Creation', conducted by Frederic C. Morris.

Stroud—Stroud Choral Society with orchestra on 27 March: Dvořák's 'Stabat Mater', under Mr. S. W. Underwood.

Tiverton—Tiverton, Cullompton and Bampton Choral Societies and the choir of Ingleside School, Bampton, combined on 4 April at Tiverton: Mozart's Requiem, conducted by Mr. P. R. Pfaff. Mr. P. W. Sturton was at the organ.

Wokingham—Wokingham Madrigal Society on 30 April: an Elizabethan programme, conducted by Clive Penman.

Notes and News

Sir Ernest Bullock, Gardiner Professor of Music in Glasgow University and Principal of the Royal Scottish Academy of Music, has been appointed director of the Royal College of Music in succession to Sir George Dyson who is to retire at the end of this year.

The I.S.C.M. Festival at Salzburg

The twenty-sixth festival of the I.S.C.M. will be held at Salzburg from 20 June to 3 July in conjunction with the third International Twelve-Note Congress. Twenty-three countries are to be represented by forty-nine modern composers. Concerts will be choral (5), orchestral (8), chamber (4) and organ (1). Among the special events are a Mozart concert, a Schönberg memorial concert, a concert of old Italian and Austrian music, and two chamber-music recitals of twelve-note music. The English works are Phyllis Tate's Sonata for clarinet and cello (Frederick Thurston and William Pleeth) and Humphrey Searle's Poem for twenty-two strings. The agents in England are Davies, Turner & Co., 4 Lower Belgrave Street, London, S.W.1, and the Austrian State Tourist Dept., 23 Princess House, 190 Piccadilly, W.1.

A New Complete Edition of Mozart

The annual meeting of the 'Internationale Stiftung Mozarteum' was held in Salzburg on 6 May. In his report on the activities of the musicological department Dr. G. Rech mentioned that a project for a new edition of Mozart's works was under consideration. An editorial commission with Prof. Wilhelm Fischer (Innsbruck) as chairman will be constituted shortly. Negotiations with various publishing firms are proceeding.

In the general report one of the principal questions of debate concerns the Mozart House on the Makartplatz at Salzburg. The house had been destroyed during an air-attack in 1944. In 1951 an insurance company announced a plan to have it rebuilt for business purposes. The 'Internationale Stiftung Mozarteum' did its utmost to prevent this. In various appeals to the public and the authorities it recommended the faithful reconstruction of the building in order to have it turned into a Mozart Museum. These appeals were of no avail. A full report on all the steps taken in this matter will be published shortly by the Managing Board of the 'Internationale Stiftung'.

KURT BLAUKOPF.

'Hymnus Paradisi'

The first performance in Germany of Herbert Howells's 'Hymnus Paradisi' will be given at Esslingen on 8 November by the Esslinger Liederkrantz, a choir of three hundred voices under the direction of Paul Schwob.

The Music Teachers' Association Courses

Sir Steuart Wilson is to lecture on the Art of Singing at the Musicianship Courses at Matlock in August. The Courses are open to non-members as well as members of the Association. The British Summer School of Piano Playing, directed by Harold Craxton, is a part of the same series. A prospectus and time-table may be had from the M.T.A., 106 Gloucester Place, W.1.

King's Lynn Festival will be held on 20-26 July. The proceedings open with a Festival Service in St. Margaret's Church. The London Symphony Orchestra with the Festival Choir will give a concert on 23 July under Dr. Heathcote Statham. Sir John Barbirolli will conduct a programme on 25 July which will include Vaughan Williams's fifth symphony and Moeran's 'Serenade'. Particulars may be had from the Festival Manager, 27 King Street, King's Lynn.

Under the auspices of the Music Circle of the Overseas League, a Festival of Commonwealth Youth is to be held at Overseas House on 9-30 June. Particulars of the concerts may be had from the General Secretary, The Music Circle, Overseas League, London, S.W.1.

A Letter from Oriana

The 'Triumphs of Oriana' were not published until the year 1603, and regret is often expressed that Queen Elizabeth, in whose honour the collection was compiled, could not have heard the works sung, since she died early in that year. As, however, the volume bears date 1601, and was evidently ready in that year, this is not conclusive. The letter reproduced below,¹ while it throws no light on the question why publication was delayed for two years, is interesting as showing that the Queen actually did hear the madrigals sung, and as giving her impressions and reactions. It will be noticed that she is as puzzled as modern editors have been by the absence of the name of Byrd from the list of contributors.

The letter reads as follows :

The Palace, Whitehalle.
21st December, 1601.

To
Master Thomas Morley,
A Gentleman of Oure Chapell Royall.

There having been broughte to oure notice a collection of songes or madrigalles of five or six partes made, as wee are informed, for oure delighte and drawne together by youre zeale and industrie, wee would deeme ourselves to be lackinge in curtesie did wee not expresse oure gracious thanks both to you and to the divers persons which have composed the same. Whereof the names of many bee unknowne to us, but, of those there bee, wee miss especially that of William Birde, lately one of the gentlemen of oure Chapell Royall, which lacke doth surprize us the more in that being (as you have sayde) youre owne deare master hee would without doubt have writ a madrigalle for youre collection had

you so prayed him, havinge (as wee heare) formerly made sundrie merrie songes in this same sorte.

Many among the madrigalles contayne tributes to oure Majestie, oure graces and vertues, which bee proper and fyttinge, and the fancie that the heathen gods and goddesses, the nymphs, the fowles or beastes or other natural objects, should hasten to pay honour to 'the fair Oriana', bee pleasing, and lyketh us well. In one songe it is reported that 'Phoebus wiped his eyes', and² in another that 'the lambes leave off their grazing and blind their eyes with gazing'³; but when we reade of 'lions kissing oure feete'⁴, the humour seemeth to us fantasticall, and wee are not amused, but rather vexed. Bee pleased so to informe Master Kirbye.

Wee praye you to signify to Master Thomas Weelkes oure commande that upon the occasion of oure visit (the which is shortly intended⁵) to the coledge at Winchester wher at hee resydeyth, hee do cause to bee playde there a masque, the wordes being those of his madrigalle in six partes⁶: for wee finde ourselves at a losse to understande the cominges and goinges upon Latmos Hill portrayed therein, except the same bee presented before oure eyes. And youre own songe of five partes⁷ wee would lykewise see displayed in action, since such a sight as that of 'a prince of beauty rich and rare', who 'pretends to go a-maying', is one that neither wee nor anyone else hath yet gazed upon.

Further, you should say to Master John Milton, that in making a picture of Oriana treading 'with velvet steps before the day was born'⁸, hee doth bestowe upon us the vertue of early rying, the which wee never possessed.

As touching the musicke, our Master of Musicke hath caused the whole of the songes to be sung in oure presence, and wee find the same to bee for the most parte tuneful and agreeable to the eare. Hee hath bene at some paynes to procure musitians such as have sufficient skille to singe all of them, albeit some bee plaine and easie to performe. Hee doth say that, whereas in many songes both the cantus and the quintus partes do ascend to A, yet in others these same partes bee mighty low: and not only the trebles bee difficult for cause of the compasse, but those partes which bee commonly sung by the contra tenors go lykewise from high to low, at great range. Since the untimely death of Bonny-boots (which was oure chieftest singer in this sorte) such voyces have bene harde to come by, in so much that the plainte made in Edward Johnson his madrigalle⁹, that oure declining choir cannot reach the highest notes, doth ringe but too true. And wee are informed that the musitians have ofte bene put to the shift of performing the songes in other keys than those in which they were writ, the which bee contrarie to the counsel contayned in youre booke lately published¹⁰, although the same bee commonly done in the singinge of madrigalles.

Wee do trust that youre healthe of body of which you late had reason to complaine¹¹ shall bee speedily restored, to youre greater comforte and that youre composing of musicke bee not stayed.

ELIZ. R.

¹ 'Hence stars, too dim of light.'

² 'Fair nymphs, I heard one telling.'

³ 'Bright Phoebus greets most clearly.'

⁴ This intention was never carried out.

⁵ 'As Vesta was from Latmos Hill.'

⁶ 'Arise, awake.'

⁷ 'Fair Orian in the morn.'

⁸ 'Come, blessed bird.'

⁹ Morley's 'Plaine and Easie Introduction.'

¹¹ In the book mentioned above Morley speaks of his poor health.

¹ The letter was sent to us by Mr. A. G. Duff. He does not vouch for its authenticity, and we have a strong suspicion that he wrote it himself.—EDITOR.

'Der Freischütz' in the East End

The City Opera Club, which has previously favoured Mozart, gave on 30 April the first of four performances of 'Der Freischütz' at Toynbee Hall Theatre. Few of the audience can have previously encountered Weber in a theatre, and the venture was well worth while—besides whetting the appetite for the production by the Hamburg State Opera which is promised for the coming Edinburgh Festival. Scenically this is far from an easy opera for amateurs: the famous scene in the Wolf's Glen, in which the magic bullets are cast amid a con-course of evil spirits both visible and audible, might daunt a fully-equipped opera house. Matters were simplified, and the whole of the staging undertaken, in a way which was a credit to the producer, Ambrose Winship (who also sang Max). The infernal Zamiel looked rather lost, and some of the acting was stiff, but the singing had commendable gusto. The only major discomfort of the evening arose from the orchestra. One realizes that, even with a small Arts Council grant, it is difficult for such a society as this to engage competent players and rehearse them adequately; but the playing of this beautiful but difficult score on this occasion suggested that some alternative arrangement should be made in future. Ensembles and choruses were effectively sung, the Bridesmaids' Chorus being pleasantly delivered by six singers only. Agathe (Joyce Snedker) was apparently nervous but otherwise did well; neither she nor Aennchen (Jean Waugh), however, displayed much ease of movement. William Hoare brought an almost professional relish to his acting of the villain Caspar, and his singing also made its proper impact, though too consistently loud. Neil Glover contributed a brief but highly capable portrayal of the prince. (Other singers took over some parts in certain later performances.) Prof. Edward J. Dent's translation was used: to him we must presumably attribute also the extra scene at the beginning of the third act in which (lamely, and without music) information is imparted on how the stock of magic bullets stands. The conducting of Alec H. Dempster gave evidence of much hard work with the singers at rehearsal, and was perhaps as successful as could reasonably be expected on the opening night of an amateur production of this opera.

A. J.

Among the less familiar works to be played by the Bournemouth Municipal Orchestra during their summer season are Moeran's 'Whythorne's Shadow', Lambert's 'Aubade héroïque', Lennox Berkeley's piano concerto, Adrian Cruft's Overture 'Actaeon', a concerto for guitar and orchestra by Rodrigo and d'Indy's 'Symphonie sur un Chant Montagnard Français'.

More Charleyism

It is not only German musicians who write and print the speculative English of which Charley is the master. A reader sends us a copy of the King-Waltz, op. 28, by Karl Seim, of somewhere in Scandinavia. We are warned that this music is—

The composers own in all countries all rights reserved, copyright. Copies without the composer's seal may not be sold freehandwork in lead from the composer.

On the back is a list of works by Seim. We select:

Funeral march organ, piano, copy, in King Musical Academy. Library Stockholm. The life Scherlock Holmes Waltz, (new). King Waltz. Atlantic Ocean, Waves, the life on Atlantic Waves. North-seawaves the life on the Northsea, Wien 1931, and 9 big choralvariations for organ, op. 29 variations on a theme from Brams, (Piano, clever).

We should gladly quote a few bars of the King-Waltz, but that we fear to infringe copyright.

The fifteenth annual School for Rural Conductors and Accompanists will be held at The Holme, Bedford College, N.W.1, on 25, 26 and 27 September. Tutors are Dr. Reginald Jacques, Miss Iris Lemare, Mr. Antony Hopkins (who also lectures) and Mr. Hubert Dawkes. Lecturers are Miss Elsie Avril, Miss Doris Gould and Sir Steuart Wilson. Particulars may be had from the Secretary, Rural Conductors' School, 10 Stanley Mansions, Park Walk, S.W.10.

Under the auspices of La Direction Générale des Relations Culturelles, La Radio Diffusion Française and Le Commissariat Général au Tourisme, the Royaumont International Music Festival will be held on 7-22 June. Luis Morondo will conduct choral works by Monteverdi, Stravinsky, Bartók, Martinu and Spanish composers. Jean Martinon will conduct a concert in memory of Claude Crussard and the Ars Rediviva Orchestra. The final concerts consist of performances of Mozart's Requiem conducted by Fritz Hoyois. Particulars may be had from the Direction Secrétariat, 1 Square de Latour-Maubourg, Paris 7.

Surrey County Music Association

The Residential Summer School for Instrumentalists will be held at Claremont, Esher, on 27 July to 3 August for those over eighteen and on 3-10 August for students between fourteen and twenty. The Course provides opportunities for orchestral rehearsals and chamber-music coaching. Coaches for the first week are Peter Gellhorn and Watson Forbes, for the second week, Kathleen Riddick. The Macnaghten String Quartet and George Draper with other professional players will be in attendance during the whole time. Particulars may be had from the director of the Course, Mr. Norman Askew, 'Morningside', Wych Hill Lane, Woking, Surrey.

The Rushworth Festival of Music and Verse took place in Liverpool on 2-10 May. Vocal and instrumental adjudicators were Max Pirani and Herbert Wiseman, with Rex Walters for verse. The festival is non-competitive.

Organ Music by Attwood and Walmisley

Mr. A. G. Mathew, of 2 Vale View, St. Bees, Cumberland, writes: 'I am anxious to know of any organ music by Thomas Attwood and by T. A. Walmisley, either in print or in manuscript. I should be grateful if any reader would send me titles, apart from Dirge and Cathedral Fugue (Attwood) and Prelude and Fugue and Larghetto (Walmisley)'.

Worcester College Organ Scholars

The correspondent who sent us material for our note on the distinctions won by Worcester College organ scholars made two omissions which we are glad to rectify. The principal names in the list were those of Sir Percy Buck, Dr. H. C. Colles and Sir Reginald Thatcher. To these add Mr. Herbert S. Murrill, Head of Music to the B.B.C., and Dr. W. N. McKie, organist of Westminster Abbey.

THE AMATEURS' EXCHANGE

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Accompanist wishes to meet singer for practice.

Croydon or Purley area.—M. G., c/o Musical Times.

Soprano wishes to meet piano accompanist for practice.

Arrangement for private piano practice could be made.—D. J. H., 1 Old Gloucester Street, W.C.1.

Oboist wishes to meet fellow-woodwind instrumentalists to form a small chamber group; also wishes to meet piano accompanist.—K. F. GRIFFIN, 12 Claremont Gardens, Surbiton, Surrey (Elmbridge 3849).

Southeast Philharmonic Orchestra has vacancies for keen and competent players in all sections. Rehearsals at Chalkwell Schools, Tuesdays, 7.30-6.30.—Mr. S. CLEMENT, 89 Wellington Avenue, Westcliff-on-Sea, Essex.

Lady pianist with good piano wishes to meet violinist or cellist for practice. Swansea district.—G. M. D., c/o *Musical Times*.

Competent violinist wishes to meet other instrumentalists for occasional chamber-music practice. London (cannot offer room).—M. M., c/o *Musical Times*.

Amateur baritone, keen on *Lieder*, wishes to meet accompanist for practice about once a week.—F. H. REYNOLDS, 68 Daneland, East Barnet, Herts.

Violinist required to complete string quartet of good amateur standard.—Miss P. DESPARD, 34 Hornton Court, W.8 (WESTern 3528).

Good string players required for the Concerto Orchestra. Rehearsals, Kensington, W.8.—JOHN WOOLF. BAY 5600.

Accompanist wishes to meet singers and instrumentalists for practice of classical music.—S. TACONIS, 11 Osborne Road, Palmers Green, N.13.

Young lady interested in classical music and organ desires to meet someone with similar tastes.—A.B.C., c/o *Musical Times*.

OBITUARY

We regret to record the following death :

ELISABETH SCHUMANN, in New York on 23 April. She was born in Germany and made her debut at Hamburg in 1908. During the period between the wars she was a leading singer of the Vienna State Opera, where her typical roles included Zerlina, Susanna and Despina in Mozart, and Eva in 'The Mastersingers'. In this country she first became known by her Adèle in 'Die Fledermaus' and Sophie in 'Der Rosenkavalier'; in the opinion of old opera-goers her singing, her acting and the spell of her personality in those parts were of the unsurpassable order. As her popular gramophone records bear witness, she was an exquisite singer of *Lieder*, especially the lighter lyrics of Schubert. After the fall of Austria she went to live in America, where she taught for a time at the Curtis Institute, Philadelphia, and afterwards went to New York. Her slim volume on 'German Song' in the 'World of Music' series is the work of one who was both artist and critic of her art. In 1950 and 1951 her teaching, lecturing and recital-giving were among the highlights of the Bryanston Summer School of Music.

During the Last Month

Published by NOVELLO & Co. Limited

BLOWER, MAURICE.—Channel Shanty. Part-song for T.B.B. (unaccompanied). No. 670 Orpheus. 4d.

—O men from the fields. Part-song for S.A. and piano. No. 330 Two-Part Songs. 4d.

BRUCE, M. CAMPBELL.—The Shepherdess. Song for tenor voice. 2s. 6d.

CLASSICAL COMPOSERS.—March Tunes arranged for piano solo. 4s. 6d.

DAY, EDGAR F.—Round me falls the night. Anthem for S.A.T.B. (unaccompanied). No. 1311 *Musical Times*. 4d.

EYRE, A. J.—Communion Service in E flat, for S.A.T.B. and organ. No. 1305 Parish Choir Book. 1s. 9d. (Previously published as Short Settings No. 46.)

GAL, HANS.—A Cradle Song. Part-Song for S.S.A.A. (unaccompanied). No. 593 Trios. 4d.

GILBERT, NORMAN.—The Lord is my Shepherd. Duet for soprano and tenor. 2s. 6d.

HANDEL, G. F.—Hence, Iris, hence away. Song from 'Semele' for contralto voice. 2s.

HAYNES, BATTISON.—Communion Service in E flat for S.A.T.B. and organ. No. 1306 Parish Choir Book. 1s. 6d. (Previously published as Short Settings No. 8.)

IRELAND, JOHN.—Te Deum in F. A unison part for men's voices, for use with the original edition for choir and organ. 4d.

MONTGOMERY, BRUCE.—Willy drowned in Yarrow. Song for medium voice. 2s. 6d.

MOZART, W. A.—Ave verum. Motet arranged for S.S.A. by Brian Trant. No. 601 Trios. 4d.

REIZENSTEIN, FRANZ.—Voices of Night. Cantata for soprano and baritone soli, chorus, and orchestra, with text arranged by Christopher Hassall. Vocal score 9s.

SCOTTISH TRADITIONAL.—The Campbells are comin', arranged for unison voices and piano with a descant by Geoffrey Shaw. No. 1921 School Songs. 4d.

SHARP, CECIL.—Geud Man of Ballangigh. English Country Dance. Notation and Music. 7d.

—Jack's Maggot, English Country Dance. Notation and Music. 7d.

—The Queen's Jig, English Country Dance. Notation and Music. 7d.

—The Sword Dances of Northern England. Part II. Second edition, 1951, revised by Maud Karpeles. 6s.

THIMAN, ERIC.—The Earth is the Lord's. Thanksgiving Cantata for mezzo-soprano and baritone soli, chorus and organ. Vocal score, 5s.

WESLEY, S. S.—Magnificat and Nunc Dimittis in E for S.A.T.B. and organ, edited by Henry G. Ley. No. 1297 Parish Choir Book. 1s. 6d.

WOOD, CHARLES.—Magnificat and Nunc Dimittis in D. A unison part for men's voices, for use with the original edition for choir and organ, by C. S. Lang. 4d.

Published for the H. W. GRAY Co., New York

BERLIOZ, HECTOR.—Miniature Suite arranged for organ by Marilyn Mason. \$1.50.

BITGOOD, ROBERTA.—Be still and know that I am God, arranged as an anthem for mixed voices by the composer. No. 2230 Church Music Review. 18 cents.

CANDLYN, T. FREDERICK H.—King of Glory. Anthem for mixed voices with soprano solo or youth choir. No. 2234 Church Music Review. 18 cents.

COKE-JEPHCOTT, NORMAN.—O perfect Love. Traditional Irish air arranged for chorus of mixed voices. No. 2229 Church Music Review. 18 cents.

DARST, W. GLEN.—O Son of Man. Anthem for mixed voices. No. 2247 Church Music Review. 18 cents.

LOVELACE, AUSTIN C.—Carol of the Mother, for S.S.A. No. 2235 Church Music Review. 18 cents.

—Carol of the Mother, for S.A. No. 2241 Church Music Review. 18 cents.

MEANS, CLAUDE.—Draw thou my soul, O Christ. Anthem for mixed voices with baritone solo. No. 2233 Church Music Review. 18 cents.

SATEREN, LELAND B.—Spirit of Christ, abide in me. Anthem for mixed voices. No. 2242 Church Music Review. 18 cents.

SOWERBY, LEO.—Come ye, and let us go up. Anthem for mixed voices. No. 2242 Church Music Review. 20 cents.

WARNER, RICHARD.—Who are these like stars? Anthem for mixed voices. No. 2231 Church Music Review. 18 cents.

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